

Every Thursday • Issue #06 • October 26 - November 1, 1995

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FREE

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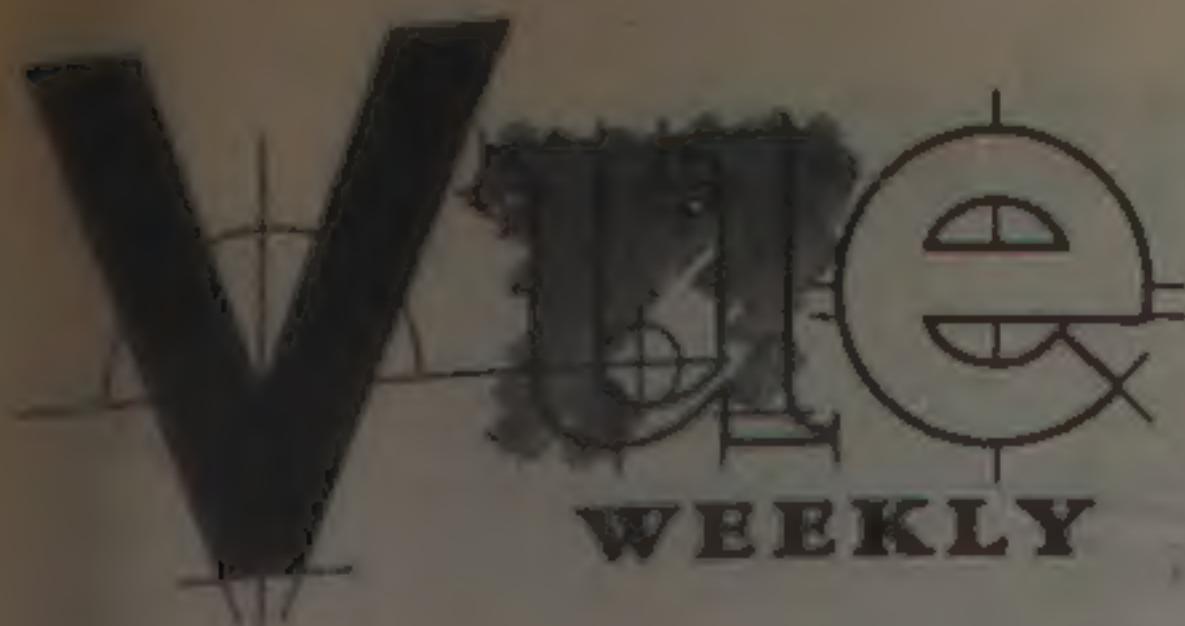
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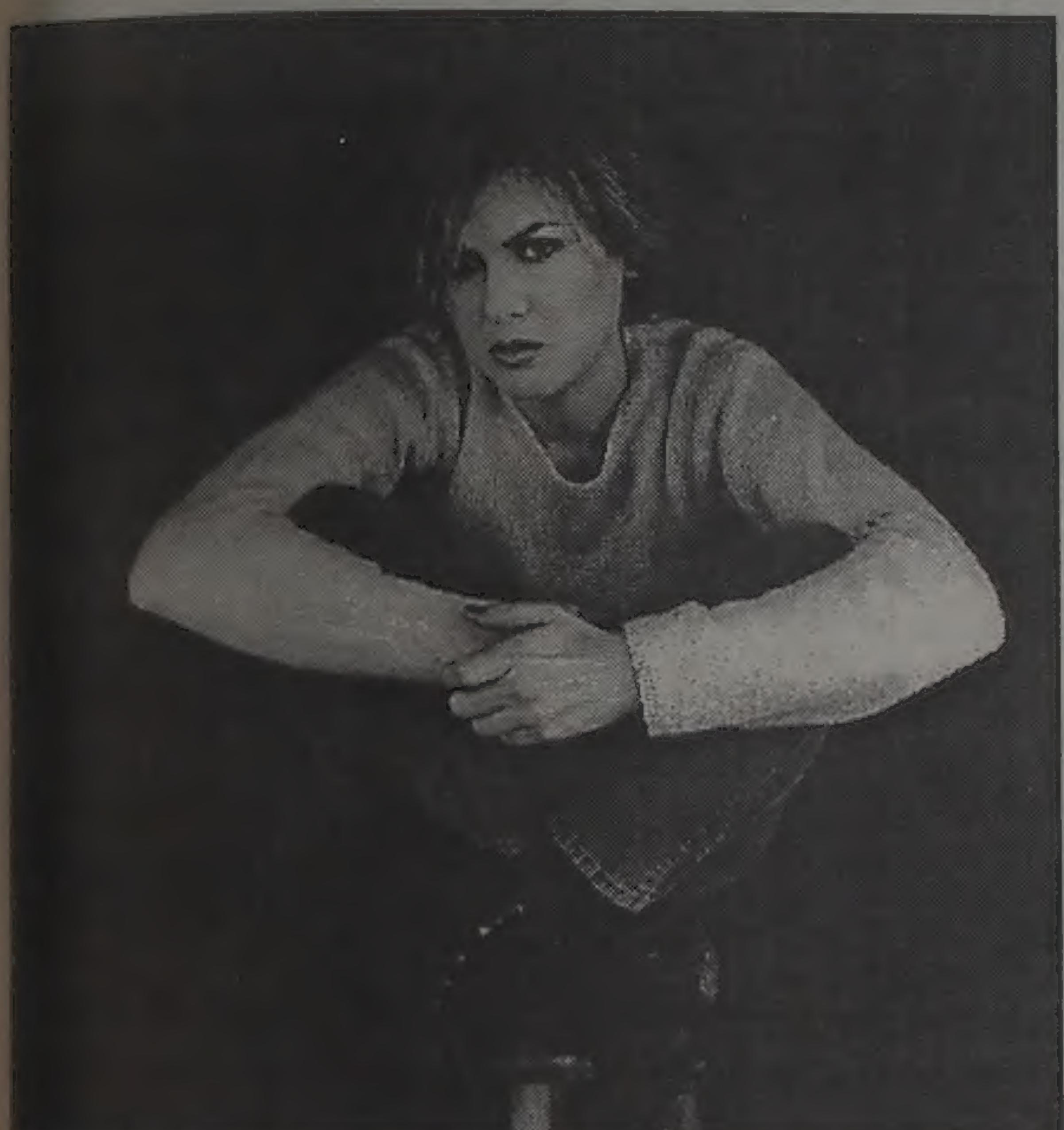
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New puritans defeat candidates

BY JONATHAN MURPHY

Most of the talk about the recent municipal elections has focused on the city's supposed shift to the right.

The defeat of leftists Sherri McKibben, Tooker Gomberg and former mayor Jan Reimer, all by more conservative opponents, is certainly a blow to the "caring and sharing" faction.

But Lillian Staroszik and Bruce Campbell were solid members of the right wing majority and they also went down in defeat.

Sheila McKay, her eclectic "philosophy" defying definition, was also swept along, none too soon, into retirement.

Oct. 16's remarkable house-cleaning showed Edmontonians were in a foul mood. But why?

Careful scrutiny shows most of the defeated incumbents either had a blemished record as public representatives or followed a lifestyle which put them outside the mainstream. They fell victim to a streak of Puritanism in the citizens' political psyche.

Gomberg's defeat is the easiest to explain and the most widely predicted, but the extent of his defeat was a shock. The veteran environmentalist realized some of his more controversial views and actions had jeopardized his job and he started early with an exceptionally strong and well-organized campaign. Gomberg advertised widely, spent countless hours door-knocking, and planted more signs on lawns than any of his 16 opponents. But on election night, he finished fifth, dropping almost a quarter of his 1992 support.

It's easy to put Gomberg in the "only himself to blame" category. His inability to discriminate between important and frivolous issues repeatedly landed him in the soup, or in the case of the Jamaican banquet fiasco, standing tieless outside watching others eat the soup. Though I suspect the bulk of Ward Four residents admired his advocacy of bike paths, better transit, and sustainable development they just couldn't get over his self-absorption.

On the other side of the spectrum, shed a tear for Staroszik.

She was a solid council conservative, perfectly suited for much of her well-heeled southwest Edmonton constituency. She behaved with impeccable decorum and patience through long council sessions and earned the respect of Jan Reimer, who could see the same streak of toughness which was a prerequisite for both women's political success. But Diamond Lil took an expensive company-paid charter flight from California to vote for the EdTel sale and the whiff of impropriety surrounding that single faux pas was enough to do her in.

While McKay doubtless has a heart of gold, her choice of issues was bizarre (eg. the cat bylaw) and her interventions in discussion both too frequent and frequently interminable. All this might not have mattered until she dumped the water pitcher over Brian Mason. She finished fourth, 5,000 votes back of newcomer Dick Mather.

Campbell clearly strayed be-

yond his capacity to contribute effectively and though he is both a gentleman and a good conservative, the equally conservative west end voters turfed him out. The deciding factor, though, seems to have been Campbell's reneging on a promise to serve only three terms.

McKibben is perhaps the unluckiest of the defeated six. She worked hard for her northeast ward, is scrupulously honest and behaved impeccably at council. But she'd only been in office for half a term, and fell victim to the young and incredibly ambitious "I'm a small 'c' conservative Liberal" Robert Noce.

Although she probably couldn't have won, one can't help but think repeated anti-gay innuendo played a part in her loss. The Sun never let voters forget McKibben's personal life; even the Journal referred irrelevantly during the campaign to her absence at a gay community event, and someone in Ward Three made sure everyone knew

she was gay by distributing a scurrilous leaflet a few days before the vote.

Phair topped the Ward Four polls in 1992, is well-liked by his colleagues and the administration and always sought to achieve compromise. Any objective observer of council would conclude he's the star performer. But Michael is proudly gay. He also was dragged into the Tooker-Hayter tie spat early on and last summer received a \$25 ticket for being in a park after hours. That was enough to put his job in jeopardy. Michael scraped into second place by only 200 votes.

The most important defeat of all, of course, was that of Reimer. In her case, part of the problem was obviously the poor image reflected on her by much of the rest of the council. Her opponents successfully transmitted the misleading message that she was responsible for failing to keep order. If only to show how vacuous is the comparison between the role of a mayor and a corpo-

rate CEO, it's too bad the new mayor won't have to try to contend with the likes of Gomberg and McKay.

Other factors also helped send Reimer to narrow defeat. One was the tepid campaign. In contrast, Bill Smith ran hard for the past three years and his lifelong ability to overcome adversity is remarkable and admirable.

Edmontonians may also be tired of getting the short end of the stick from the provincial government and Smith will certainly try to correct that. Above all, though, Reimer fell victim to the mood for change, inevitable after her six years in the mayor's office and 15 on council.

Bill Smith and his colleagues promise to be earnest and dull. Perhaps in three years time, the electorate will realize that you can't buy happiness. Maybe they'll even vote to inject a bit of humor into the proceedings.

Tooker, there's hope for you yet.



The boys (and girls) are all right

BY PAM BARRETT

N-I-M-B-Y. Not in my backyard. It's an all-too-common syndrome.

Last week it took a weird turn. Some residents in the west end launched an appeal to prevent the Boys and Girls Club from constructing a new facility near their homes.

Objecting to a Boys and Girls Club? You got it.

Residents argue that their homes have been broken into in the past and they don't want these teenagers in the area. Bad enough, they imply, that they have to put up with the kids attending a nearby junior high school.

Whoa! Just a minute here.

You can't have your cake and eat it too.

I am not suggesting that we

molly-coddle juvenile criminals. In fact, I take a hard line on youth crime, because once a pattern is set in a person's lifestyle, it's hard to get it out of the person's system.

But I can't swallow the hypocrisy being played out in this scenario. First of all, youth crime is going down in this city, thanks in no small measure to Edmonton's community policing initiative.

Secondly, the Boys and Girls Club offers programs designed specifically to keep teenagers interested in other things so they won't hang about the streets at night, forming threatening gangs. The programs promote self-reliance and self esteem. The Club is community and volunteer driven, open to kids 6-17.

Now I call that a serious approach to crime prevention. The

participating kids assemble into appropriate age groups. They decide what activity they want to do and they raise the funds to pay for the activities. So, while they are having fun, they are also learning how to make group decisions and take responsibility for themselves.

You don't want this in your neighborhood? For the life of me, I can't figure why not.

The Boys and Girls Club is exactly what we need more of, if our goal is to reduce youth crime.

"Bad kids"

And there's one more element here that's bugging me. Even though it has not been uttered in the debate, there is an unspoken assumption that they don't want "bad kids" in their neighborhood. In other words, the bad

kids should be relegated to another community, not theirs.

Well, I'm tired of the assumption that we should have one ghetto in this city where the bad kids dwell (but of course not in their community).

That kind of segregation actually promotes more crime, and lets the rest of us off the hook. "See, it's happening over there, not here, so we aren't responsible."

That is an irresponsible thought. And selfish. And shallow.

I hope these opponents of the new Club lose their appeal, big time. In the aftermath, I hope they learn a little lesson about community responsibility.

Pam Barrett hosts the current affairs talk show segment of CFRN-TV's weekday noon news hour.

ART FOR RENT

Forget about the Picasso exhibition, he's dead. Artists showing at the Art Rental and Sales Gallery's "What's New '95" exhibition, in the lower level of the Edmonton Art Gallery, however, are very much alive. The exhibition, open to the general public, features works for sale and rent by some of Alberta's newest emerging visual artists. The exhibition runs until Nov. 18.

SO YOU WANT TO EMOTE? People that want to be a star... oh wait. This is Canadian theatre. People looking for a career as a waiter may wish to look at the Citadel Theatre School, currently taking enrolment for classes starting in January. Brochures are available at the box office or by calling 426-4811.

NEWS



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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans. So call ahead. It can't hurt. Artists are chatty people by nature, anyway. Letters/artwork/submissions are always welcome by fax, mail, email, or (horror!) hand delivered. Does anyone know if Ezra Levant is a closet member of the Public Enemy fan club? Should someone sign him up? Call Minister Faust with your answer or reach him at BetterthanEzra@ckkk.ab.ca.

Vue is on the Web!
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EPAC optimistic over results

Arts lobby group ready to work with council

BY GENE KOSOWAN

As far as the Edmonton Professional Arts Council is concerned, it won't be a case of back to the drawing board.

The lobby group had hoped to help elect an "arts pro-active" city council on Oct. 16. Instead, an unprecedented six incumbents were turfed out of office, including Jan Reimer, the city's two-term mayor.

According to an EPAC report card issued in August, most of the defeated incumbents were supporters of the local arts community.

EPAC spokesman D.D. Kugler was optimistic a working relationship could be established with the new council.

"I think a lot of things are up in the air," said Kugler.

Major change

"What happened was a major change, which I don't think anyone fully anticipated. But I don't necessarily think of it as a bad thing. In fact, it's an opportunity for us to go and sit down with them and talk about issues."

"There's going to be a huge educational process going on at every level."

EPAC will miss the support of Reimer and former councillors Bruce Campbell, Tooker Gombert, Sheila McKay and Sherry McKibben. Last December, Campbell and McKay were instrumental in convincing coun-

cil to create the Edmonton Arts Council, a municipal body designed to promote arts projects and deal with fundraising concerns.

The sixth defeated incumbent, Lillian Staroszik, had a history of voting against art issues while in office.

Kugler said he was not discouraged over the change in political climate.

"It's a very complicated time and voters felt that they wanted a change," he said.

"Everytime you feel like you've broken ground with incumbents, you want to keep that going. On the other hand, with the new people coming in, I'm pretty hopeful we can

create those same sets of ties. I don't feel this is a setback in any way."

EPAC will still have the support of returning councillors Brian Mason and Michael Phair. But most of the new elected officials, including Mayor-elect Bill Smith, haven't yet made clear their positions on the arts.

Kugler acknowledged that EPAC's arts campaign, which included the release of a report card on incumbents' voting records and a mayoral forum held one week before the election, was a learning process.

"We're pretty young at this," he said.

"This was our first go-round with Artsvote '95. In terms of our

report card, we need to be much clearer about the specific votes we judged it on. We need to be less flip about our comments. But we were very happy with what we did. In our post-mortem, our sense is we're starting right now for '98."

One-year probation

A more immediate concern is the fate of the EAC next year. The project started its one-year probation period last month.

Kugler could not comment on what contingency plan EPAC has to encourage council to grant the EAC permanent status.

"That hasn't been discussed yet," he said.

Arts support questionable

BY GENE KOSOWAN

The arts community is in for a rough ride over the next three years if members of Edmonton's new city council stick to their inclinations.

Questionnaire results released earlier this month by the Edmonton Professional Arts Council lobby group indicated less than one-third of candidates elected to city council Oct. 16 support issues pertaining to the arts.

Incumbents Brian Mason (Ward 3) and Michael Phair

(Ward 4) and newcomers Larry Langley (Ward 5) and Dick Mather (Ward 6) stated they generally support the arts in Edmonton.

But seven elected candidates did not respond to the questionnaire, leaving matters like the permanent implementation of the Edmonton Arts Council (an arts promotion and fundraising group set up by city council last term) hanging in the air.

Only five council members (Langley, Mason, Mather, Phair and Ward 2 newcomer Rose Rosenberger) said they were in favor of a permanent EAC.

Mayor-elect Bill Smith did not respond, but at an arts forum held a week before the election, he said he would allow the EAC to exist beyond its one-year pilot project status.

"One of my concerns would be that we have the right balance between the business community and the arts," Smith said in a pre-election forum. "I would like to have close contact with the Edmonton Arts Council and use the leverage to support and promote the different projects."

Incumbents Leroy Chahley (Ward 1), Allan Bolstad (Ward 2) and Terry Cavanagh (Ward 6) also did not respond to the questionnaire, although they voted against the establishment of the EAC in a council meeting last December.

Also not responding were Robert Noce (Ward 3), Jim Taylor (Ward 4) and Brent Maitson (Ward 5).

Newcomer Wendy Kinsella (Ward 1) was undecided on the issue.

Candidates were also asked their positions on:

- increasing arts funding from \$2.95 to \$5 per capita
- a 100 per cent exemption of non-profit arts groups from municipal and school portions of the property tax levy
- allocating one per cent of capital costs of new municipal buildings to arts projects.

Mather and Phair supported all the policies, while Rosenberger did not approve of any of them.

Langley upheld all the proposals except for the one per cent for art matter, while Mason approved every point except for the arts funding increase.

Kinsella favored one per cent for art, but was undecided on the rest of the issues.

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BY MATT
GROENING

LIFE IN HELL



New city council

Mayor:	Bill Smith
Ward 1:	Leroy Chahley
Ward 2:	Wendy Kinsella
Ward 3:	Allan Bolstad
Ward 4:	Rose Rosenberger
Ward 5:	Brian Mason
Ward 6:	Robert Noce
Ward 7:	Michael Phair
Ward 8:	Jim Taylor
Ward 9:	Larry Langley
Ward 10:	Brent Maitson
Ward 11:	Terry Cavanagh
Ward 12:	Dick Mather

OPINION

Battered men

Only the strong survive

BY MARK KOZUMI

In a college writing class I took years ago, this question was posed to me. "When dog bites man, is that news? How about when man bites dog?"

Such a ponderous, philosophical thought fell upon me again just recently when I began to piece this article together. I began to wonder: when man sexually assaults woman, is that news? How about when woman assaults man? Or *man* assaults man?

In this, the liberated 90s, we are beginning to grasp that *men* can be victims of sexual violence, too. Sadly, however, for men who have had the bravery to come forward and admit to having been assaulted, abused or just generally *screwed* with, there are few places where they can go for help, short of seeking refuge in private therapy sessions.

Catholic Social Services used to offer group therapy for male survivors of sexual abuse, but it has been closed down. There is a Canadian Male Survivors Foundation, but a recent human rights-related gag order made it impossible for me to get any information on those who run it.

The Sexual Assault Center of Edmonton used to offer group therapy sessions for male survivors, but according to Director of Public Education Keith Turton, it had to put things on hold until it gets another male psychologist on staff.

Good news

If this is starting to look bleak, there is some good news. There are currently two different group therapy programs available for Adult Survivors of Childhood Sexual Assault at the Family Counselling Centre. One is a continual program.

The group meets 52 weeks out of the year and members can leave at any point. The other is a more structured, intensive 10-week program. They are run by the Family Counselling Centre's Director of Program Development and Group Therapist, Karen Neilsen.

Neilsen suspects there is one simple reason why the Family Counselling Centre is the only place offering structured group support to male survivors of sexual assault: society hasn't yet understood the concept of men as victims.

"It hasn't been easy for boys to come forward, because most boys are abused by an older male," she says, citing homophobia and sexual confusion as major barriers to cross.

However, there is an even more uncomfortable form of abuse happening, too: women assaulting men. Though few incidents get reported, Neilsen says, "When young men or boys are abused by women, it's hard for our society to believe that a woman can be abusive."

Turton tells the story of one



"Men get less support."

such incident: "A friend of mine started dating a woman who was six years older than him. She came from a very abusive background and he was never abused. Because he never abused her, and that's all she'd ever known, she felt there was something wrong in the relationship, so she turned around and started abusing him. Her idea was that one partner had to abuse the other one and if he wasn't going to do it to her, she was going to do it to him."

To many people in our society, the idea of a woman abusing a man seems almost laughable. Men who come forward with such stories run the risk of being labelled as the absolute lowest form of wimps. Hen-pecked. Pussey-whipped. Fags. Is it as bad or worse for men who, as boys, were sexually assaulted by other men? Turton believes it's bad for male victims, period — not just because of the abuse itself, but because of society as a whole.

"Men definitely get less support," Turton explains. "It's just general society not believing men get abused, shutting them down because they're men — and if they're *men*, they should be able to deal with it (abuse)."

Misconceptions

There are other misconceptions, he says, like "teenagers are always horny, so... (it's no big deal). Men are fighting more than the false memory thing, they're fighting the whole stereotype of what it means to be a man."

The "false memory thing" Turton is talking about is something which deeply affects the lives of all sexual abuse survivors, male and female. The concept, that our past traumas are simply imagined, has roots in Freud.

Says Turton, "When Sigmund Freud originally wrote his paper

on Sexual Abuse, the original draft said that his female patients were not fantasizing (about incest and other forms of sexual abuse), that they were recounting real events. He took it to his all-male colleagues in the field at the time and they all said, 'No, no, this isn't true.' So he went back and changed it.

"Things haven't changed it."

Neilsen believes we are making "slow in-roads" to progress. Turton concurs with hesitation.

"There's a book that came out, a very good book, and in it is a checklist for incest, which was intended to use for people who were already in therapy," he says.

Any memories

"What some people have done is photocopy the page with the checklist and checked off the characteristics on the list and then started saying, 'I've been sexually abused.' And you'd ask if they had any memories and they'd say, 'No, but this checklist says I have been.'"

Regarding the particular checklist in question, and many other checklists for sexual abuse, Turton laughs. "If you don't have most of the characteristics on them, you're dead." He surmises that "most of the checklists out there are causing more harm than good."

In 1995, there were 6,952 calls to the Sexual Assault Centre of Edmonton's crisis line. Of those, Turton estimates "20 to 24 percent of the callers were male."

Neilsen suspects the problem is bigger than we care to admit. Before they reach the age of 16, she claims, one in three girls and one in six boys will be or have already been sexually abused... which can mean anything from being flashed a supposedly harmless dangling penis to experiencing

continued on page 1

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WORLD DOMINATION HEADQUARTERS

Out of the closet and onto the 'Net



Photo: Murray Close

BY JEFF BARNUM

I've decided to let everyone know. I can't live with myself any longer, keeping the truth from the untold masses who read *Vue*.

I'm not all that I seem to be. I'm not Peter Summers.

Peter Summers doesn't exist. That is, I don't exist as Peter Summers.

No siree, Jack. My name is Jeff Barnum, and you can never wear that one out!

Whew, thanks, I feel a lot better for 'coming out.' However, there is a group of people in society, roughly about 10 per cent, for whom 'coming out' isn't nearly as easy.

The gay and lesbian population of the world struggle with the shame and guilt of being attracted to members of the same sex.

Trying experience

Coming out to one's friends and family can be a traumatic and trying experience—one that requires the confidence and support only available from those who have gone through the experience.

But how does the gay community gather to support these individuals without knowing who they are?

Fortunately, as with everything else in the digital world, the Internet community have come up with a solution.

The news group soc.support.youth.gay-lesbian.bi exists for the sole purpose of "offering support, understanding and friendship to young people coming to terms with their sexuality."

They give their wholehearted support. It's support that is a staple for these young men and women.

It's very difficult for the 90 per cent of us to completely understand the hopelessness and despair felt by youths who are still "in the closet."

Major issue

One anonymous youth writes "I am the head of a major [campus] organization, and am a member of other organizations — where I think my sexuality will be a major issue."

This despair rises from the fear they will lose their stature in society, whether through ridicule or outright discrimination. As well, gays are afraid of having their friends treat them differently after coming out.

OK, reality check. How did I, a straight and married man, get to know what is really ailing the gay youth of today?

By reading the newsgroup,

of course. I have learned so much in the short time I read the posts on the newsgroup.

For instance, why does a gay person come out of the closet? Their life is fine, if a little secretive. They don't want to upset the apple cart.

However, "homosexuals who come out are displaying an intense desire to be honest with people in their environment."

Which, in retrospect, makes an awful lot of sense.

But what do gay and lesbian people from around the globe want more than anything else? The right to be treated as a person. To have the rights of anybody else walking down the street. To be accepted for who they are.

And you don't need to be gay to understand that.

For more information, the web site for the news group is located at (<http://www.youth.org/ssyglb/>). As well, the Gay and Lesbian Community Centre of Edmonton has a site at (<http://www.ualberta.ca/~rmosher/GLCCE2.html>), which gives information on their hours of business as well as other gay and lesbian resources.

Jeff Barnum welcomes your thoughts. He may be reached at barnum@tic.ab.ca

Abuse

continued from page 6

sexual intercourse. Because our society hasn't yet grasped the idea of men or boys as victims, Neilsen says, "the abuse of young boys is grossly under-reported."

No wonder. There is, after all, a horrible stigma that comes along with being a male survivor of sexual abuse: all victims become offenders too.

"I've talked to men who say, 'Well, I can't come forward because people will think I'm an abuser and my wife will keep the

children away from me,'" said Turton.

He explains the reasoning behind this prehistoric way of thinking.

"There were a number of books written in the '70s and early '80s where it states specifically that males who have been abused in childhood automatically become abusers."

The facts show something quite different. "I think the latest stats I saw that came from one of the prisons said that only 49 per cent of their sexual offenders had previously been sexually abused," explains Turton.

Turton is touring schools on

behalf of the Sexual Assault Centre of Edmonton in order to educate young people about the many forms of sexual abuse.

Neilsen, along with a male colleague (and survivor), is doing her part to patch together the broken lives of men.

Sadly, there is also the chance that even as you read this story, a boy or young man, somewhere, is being sexually abused.

Whether he is "man" enough to face the pain and stigma of being a victim rests on his shoulders, which our society says are supposed to be strong.

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Buttoning up with cashmere

Definitely a younger look than what we have seen in the past

FASHION

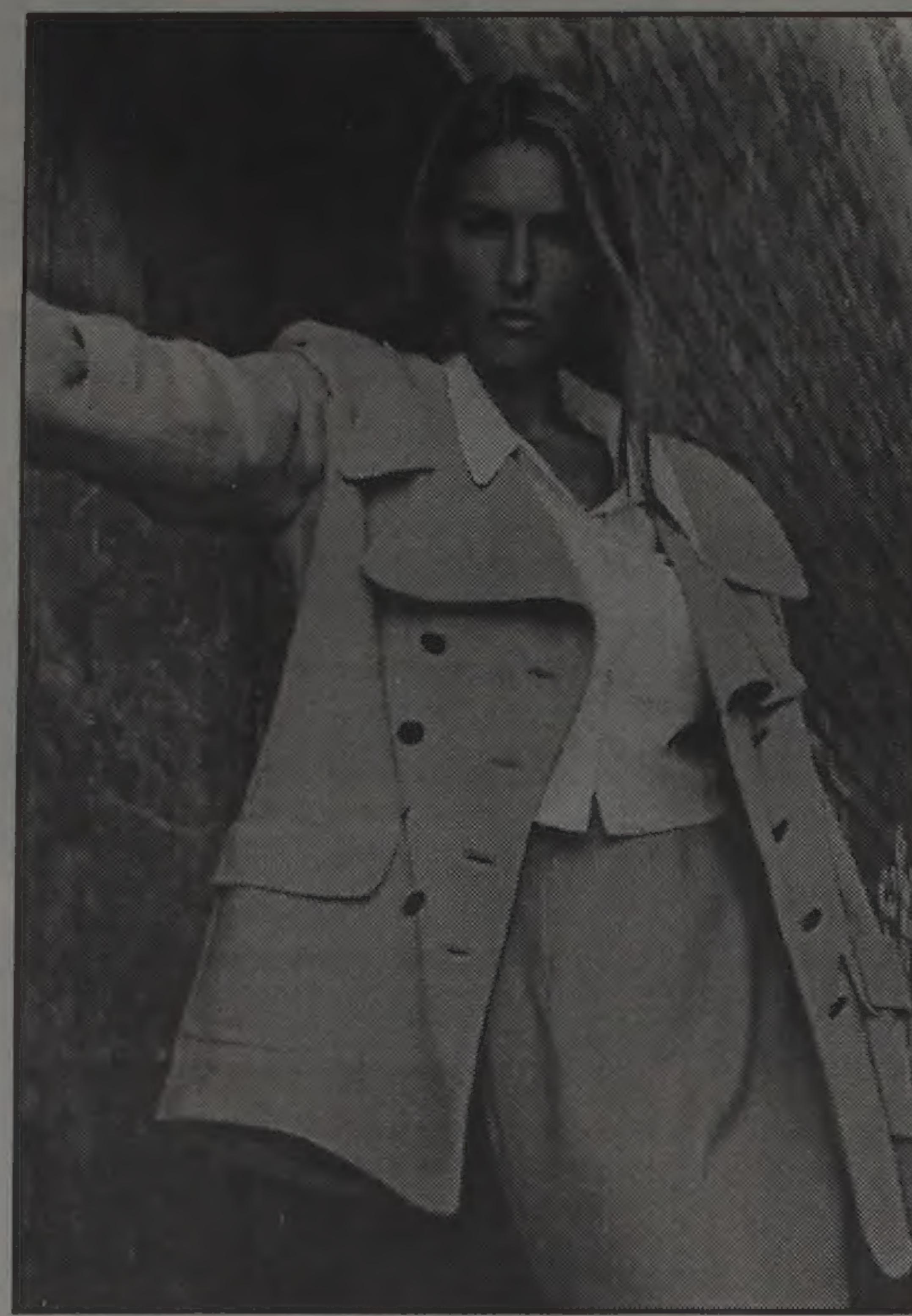
BY RYAN GREENWOOD

If there has ever been a fabric which sets a lady apart, it's cashmere.

Soft and textured, cashmere is forging its strongest resurgence back into fashion since the '60s. International and local designers are trying to bring this deluxe fabric to a customer who is younger, hipper and a little funky.

The main reason for cashmere's recent breakthrough is designers have watched the fashion pendulum swing back toward a more buttoned-up approach to dressing. It's lady like, it's realistic and it's oh, so proper.

Capitalizing on the trend and adding her distinctive touch, local designer



Eldean had produced a collection which sports some of the season's strongest cashmere looks.

"This season, Eldean's cashmere is tailored jackets and short skirts. Definitely, a younger look than what we have seen in the past," comments Andrea Cairns, an employee at Eldean's west-end shop.

Eldean has created a soft-toned pastel, double-breasted cashmere peacoat reminiscent of the *Mod Squad*. It's shown here with a matching cashmere skirt that's well, a lot shorter than Mrs. Jackie would have ever been seen in. A silk blouse adds the finishing

touch.

But there is a reason why cashmere has predominately been the fabric of choice for the ladies who lunch. The cost. Hard pressed to find an outfit constructed from cashmere under \$500, one might doubt its power to create a fashion youthquake.

Downplaying the financial concerns customers might voice, designers are engineering a change of attitude toward cashmere and the customer who buys it.

Advertising campaigns show the under-35-year-old woman sporting cashmere at the office and on the town. It's a move to position cashmere for younger women who seek an uptown, lady-like sense of style.

Credit goes to the designers who have kept the look simple. Those pieces which will move from stores will be minimalist in cut. Items which serve as wearable separates with lower price tags will give some versatility while maintaining a sophisticated image.

If you can afford it, go for cashmere. And if you're worried about breaking the bank, try the more affordable version: cashmere blended with rayon and cotton.

Re-invented and surprisingly fresh in its presentation, this season's makeover of cashmere is big news.

Whether or not the younger customer will go for cashmere is yet to be revealed.

Photo: Babette Machalka
fashion: Eldean
Model: Colleen Whitmore

STRUTS & STUFF

Oct. 26-28: Exclusive to the House of Guerlain, "Kloy," makeup artist and skin care specialist will be at The Bay Southgate. There is a fee for services which is redeemable for Guerlain products. Call 435-9211 ext. 250.

Oct. 26-28: Christian Dior cosmetics specialist, Christina Myers-Zuzak will be available at The Bay Edmonton Centre to promote Dior's free consultations and makeovers. Call 424-0151, ext. 3118.

Oct. 26: Joico of Canada presents the Nationwide Hair Fantasy Competition being held at Barry T's (6111-104 St.). Proceeds from the event will go to the Breast Cancer Foundation. For tickets and info call 452-6879.

Oct. 27: "Fall Impressions" maternity fashion show hosted by

Shirley K and Thyme Maternity stores at the Edmonton Inn. Also on hand will be Mead Johnson nutritional consultants. Admission is free, but a donation to Child Find Alberta will be greatly appreciated. Phone 481-2484.

Oct. 27-29: Casting and model agents will be in attendance at the 1995 Canadian Showcase for Canadian Models and Talent hosted by Focus International at the Mayfield Inn. Call 448-4411.

Oct. 28: "Extreme, Let the Fashion Show" will highlight the more creative sides of Alberta designers including Lida Lahola, Deidre Hackman and Jason Omeilian at the Mayfield Inn Trade Centre (16615-109 St.) Tickets at Ticketmaster 451-8000.

Oct. 28: Masquerade Night at Club Ole Ole (10041-106 St.) with

exotic masks being provided to wear with your favorite costume. Dress code in effect. Phone 423-1925 ext. 209.

Oct. 28: Women interested in continuing to run during their pregnancy are invited to attend "The Fit Mom" seminar being held by the Running Room. Call 433-6062.

Oct. 28-29: A two-day fashion workshop taught by Kelly Streit is being presented by Mode Models. Streit is the manager of supermodel Tricia Helfer among others. Call 424-6633

Nov. 1-30: Select garments from the collections of Jonathan Clarke, Ishbel Pierre and Rayanna Rehman will be for sale at Concrete (Commerce Place, 101155-102 St.) during November. These young designers'

works were part of Marvel College's September Fashion Design Graduate Collections show.

Nov. 2-5: The annual Cameo Christmas Craft Sale takes place at the Convention Centre.

Nov. 4-12: Time to saddle up for the rodeo during "Be Seen in Jeans Week." For further information, contact the Downtown Business Association of Edmonton at 424-4085.

Nov. 5: Holiday maternity fashions from Shirley K and Thyme Maternity will be presented by the Welcome Wagon Baby Shower at the Convention Inn. Please call 444-4141 to pre-register. Admission is free.

Nov. 11: Former Miss Edmonton, Katarine Brandon will model bridal fashions from Unique

Classique at Rutherford House (11153 Saskatchewan Dr.) Tickets are \$10 and includes a traditional English Tea to be served during the show. Call 422-2697.

Nov. 18: A seniors fall fashion show and tea will take place at The Nest Cafe (101 Street & Jasper Avenue). Tickets may be purchased through the Minerva Senior Studies Institute of GMCC.

To have your fashion and beauty events published free of charge, submit information at least two weeks prior to the event to:

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Edmonton, Alberta
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LIFESTYLES

Dishin' up delicacies from the Bayou

BY MAE ANDREW

Louisiana Purchase is one of those restaurants that never seems to lose its appeal.

Nestled just west of downtown, this cozy spot revels in southern cuisine and hospitality. Louis Armstrong plays on the airwaves. The restaurant features a sunken main dining room, rich tapestry walls and red brick decor.

It's a room which invites relaxed conversation. Nothing much has changed here since it first opened its doors, except for an updated menu.

The menu features many Louisiana basics like the classic New Orleans washday meal of red beans, smoked sausage and blackened catfish. But there are more upscale entrees like pecan chicken and tournedos ya-ya to satisfy your appetite.

A familiar favorite to regulars, smoked rabbit ravioli—along with grilled crab cakes and a salmon, shrimp and crawfish boudin were ordered as appetizers. The rabbit in the ravioli is

mild enough to avoid any heavy taste and is topped with a creamy pink and green peppercorn sauce.

To zing the sauce up a bit, there is a generous dollop of salsa with freshly-grated parmesan cheese. The grilled crab cakes had an impressive souffle-like texture. The breaded crab meat is mixed with a bechamel sauce. Dill and some secret spices brought life to the boudin (a stuffed sausage with a triple peppercorn sauce).

Gumbo selections

From the gumbo selections, the New Orleans seafood was a hearty bowl of soup. It had the characteristic deep, brown, thick broth and plenty of shrimp, crawfish, mussels and vegetables.

The other soup ordered was a finely-pureed Louisiana shrimp bisque, gently coaxed with a subtle flavoring of what appeared to be bourbon.

While the shrimp remoulade salad is gone from the new menu, another intriguing one has shown up. Called the pecan sal-

ad, it features oak leaf lettuce, pieces of orange and pepper pate served with a pecan vinaigrette.

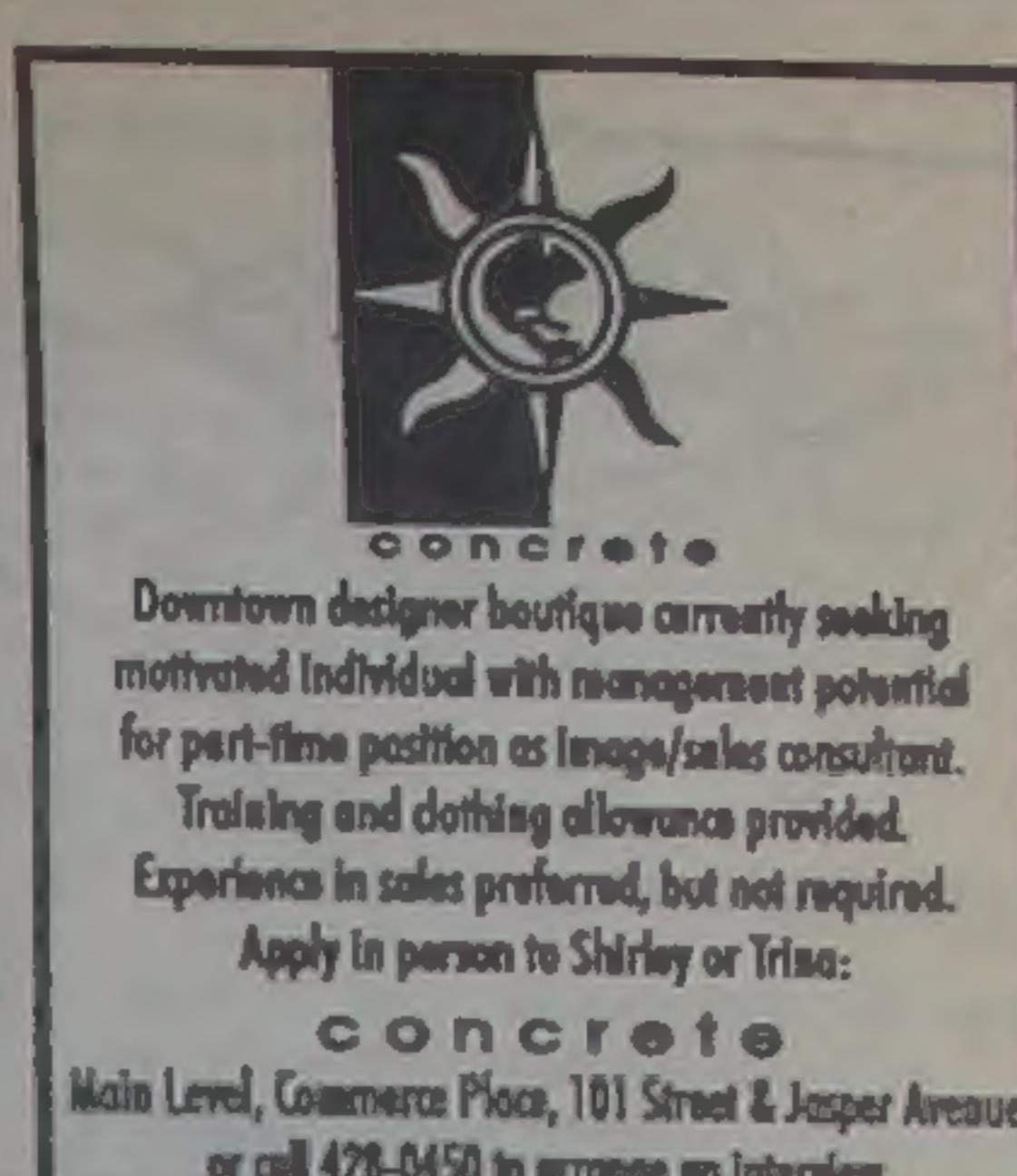
As an entree, the Louisiana jambalaya conjured up all the expectations of Cajun cooking and it did not disappoint. Smoked ham, sausage and chicken were baked with peppers, tomatoes and rice and served with the choice of Creole sauce rather than the other selection of Tequila salsa.

The medallions of beef tenderloin in the tourenadoes ya-ya had a roasted shallot demi glaze sauce of mango chutney, lending a delicate sweetness to the other spices in the dish.

It may be a country mile from here to the Mason-Dixon line, but Louisiana Purchase keeps that recipe for southern hospitality right at home.

And as ol' Hank Sr. might have said, "Son of a gun, we'll have big fun on the Bayou."

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Cooking with Gibby

VUE STAFF

Heck, even the weirdest of alt-rock icons like to tool around in the kitchen and stir some unusual things up.

Take Butthole Surfers outrageous ringleader Gibby Haynes, for example.

Yep, the same guy who likes to play on acid, set his hand on fire, wear mousetraps on his nipples and dabble in other eccentricities likes to get domestic once in a while.

We dug this recipe for Gibby's Spillane Peach Cobbler out of an insert of a Butthole Surfers live bootleg. And in our test kitchen, we deemed it safe for human consumption. (Actually, we

didn't. We just looked at the ingredients to see if there was anything lethal.)

For those who can't tell the difference between a spoon and a drumstick, the instructions are easy to follow.

Stir together a half-teaspoon of salt and two cups of flour. Cut in a half-cup of shortening until crumbly. Add one-third cup of milk and stir with a fork until the dough leaves the sides of the bowl.

On a lightly-floured board, roll the dough into a rectangle a little less than a quarter-inch thick.

Put it on a baking sheet and bake it at 425 F until it's lightly browned.

Then put a mixture of water (3/4 of a cup), brown sugar (half a cup), egg whites (five of them) and cinnamon (1/4 tsp.) on top of the crust and bake it until it foams up like custard.

When it starts to look cooked, take it out and put sliced fresh peaches on it.

"It's amazing," says Haynes. "It's a killer dessert."

Not that Haynes has ever killed anything or anyone. Wonder if he got the recipe from Mr. Peppermint. Mr. P is a kiddie-show host in Dallas who also happens to be Gibby's proud papa. It would explain a lot.

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Fortifearing

VUE STAFF

We're betting that even rustic pioneers, who chopped down poplars to build the fortress which would eventually become our metropolis liked a good scare once in a while.

With that in mind, the good folks at Fort Edmonton Park, as part of this city's 200th anniversary, are putting together a trick or treat session of their own.

Taking advantage of the historical surroundings as perfect haunting grounds, the fort by the river will be staging Hallowe'en Spooktacular Oct. 27-29, 1-6 p.m.

Attractions will include Spooks R Us for families, Apprehension Avenue for kids of all ages and Fort O' Fear for those 13

and up.

Spooks R Us will feature a midnight mini-golf course, mask making, a pumpkin patch, trick or treating, penny "carnivore" games and a kids' spookhouse.

Strolling down Apprehension Avenue, visitors will be treated to a ghostly seance, fortune tellers, wacky witches, a "deadly" deli and a maze.

As far as the Fort O' Fear goes, no one's releasing any details, but insiders claim it is only for the brave of heart.

At least the prices aren't scary. Children under three get in free, while children 12 and under get in for \$2. Gate price for seniors, youths and adults is \$6 (\$3 on Sunday).

For more frightful information, call 496-8774.

ARTS

Brit trilogy has class

THEATRE

PreVUE

BY CHAUNCEY FEATHERSTONE

collective title.

"*Gotcha!* is the hostage drama," says Pederson, 19, who plays the central character, a nameless kid in an overcrowded school.

"He's a troubled young man. He's just terrified about his future. He goes through high school and he fails... then having to sit through the graduation ceremony, everybody's going to university and he's going to the factory. That's it; that's the end of it for him."

"So, it's the end of the school year and he goes to pick up his motorcycle from the storage room and he gets ridiculed by the phys. ed. teacher who's also in there. He snaps..."

Sproule and Pederson worked together a couple years ago under Hudson's direction.

"Thinking they might enjoy working together again, they set about selecting a piece that would allow them to do so."

Sproule, an accomplished character actor, also wanted the chance to lord over, er, direct Hudson for a change.

"I've never directed anything before," said Sproule.

"The actors are teaching me how..."

British work, written as the United Kingdom was attempting to de-stratify its class-based educational system.

For Pederson, the choice meant some research: the dialect certainly, the period definitely.

"Dave Clarke (*Dr. Grot*) has been helping me," said Pederson.

"John Hudson's been very good, giving me movies to see... There's a lot in the play too — O-levels and A-levels and how the system's run..."

"I think it translates to a Canadian audience, too," says Sproule.

Small elite

"Because it's about the paths that people take and the choices that they make... Whether or not the rewards of society are isolated to the small elite, how you come to be part of that elite, whether you should become part of that elite. Part of the progression of discovery through the play is whether the kid was doing the right thing in order to try and achieve and whether or not the educational system served him well..."

Notice any diametrically convergent parallels?

Thought you might.

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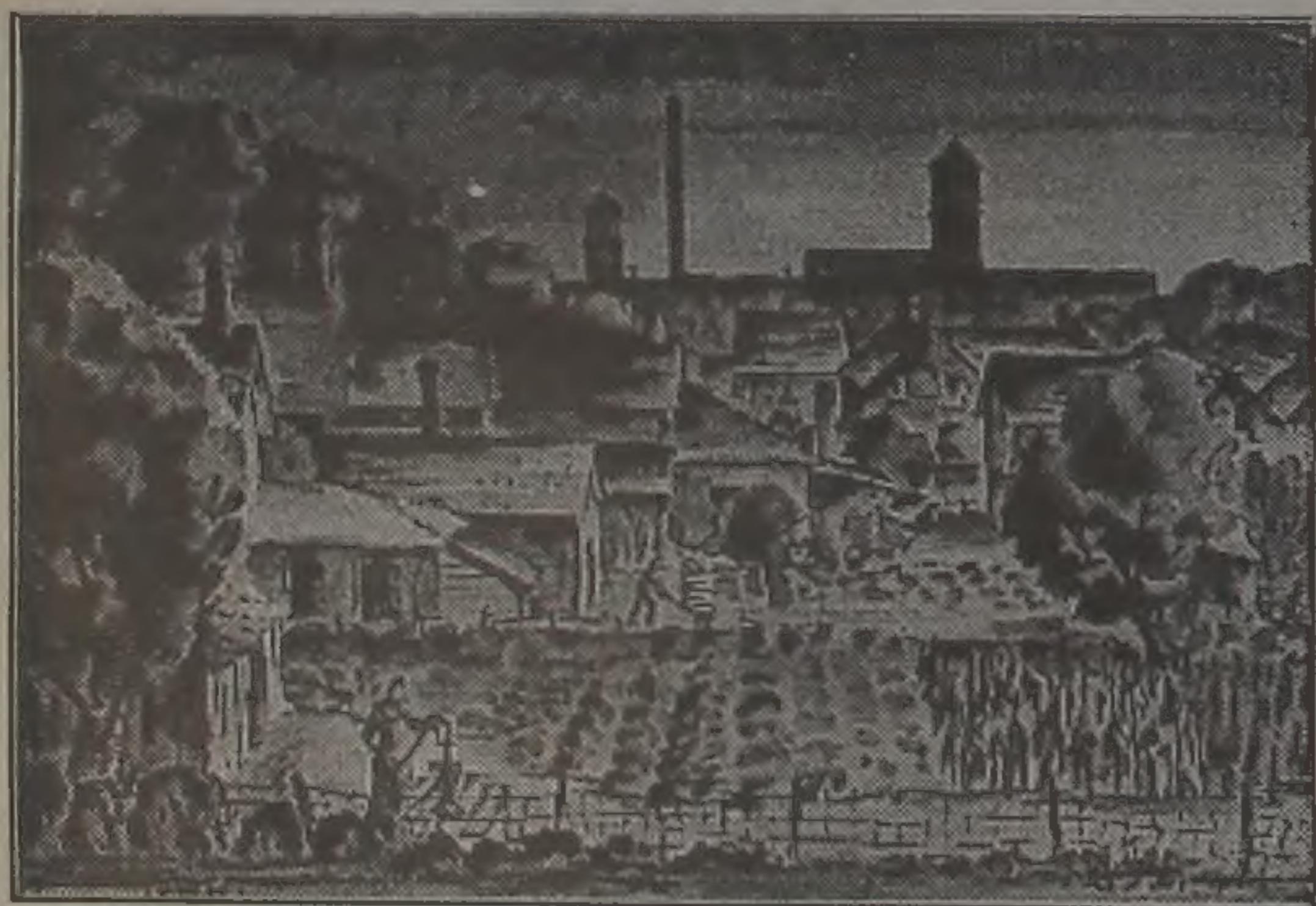
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What's new at
The Edmonton Art Gallery

Barbara Astman: personal/persona
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Works from the Collection: 1930s to 1950s
until November 12

Modes of Abstraction
until October 29

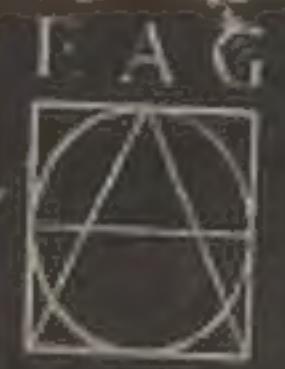


Carl Schaefer
from the collection

Summer Evening in Town, Hanover, Version V, 1942

Family Workshop: Sunday, October 29, 2:00 - 4:00 p.m.
Multiplying Multiples - Create photocopier art with local artist Daryl Rydman.

Art in the Baroque: Age of Mastery and Innovation. A 4-part lecture series on Thursday evenings beginning November 9, 7:30 - 9:15 p.m. Call 422-6223 for more information and fees.



The Edmonton Art Gallery
2 Sir Winston Churchill Square, Churchill LRT
422-6223 Admission: \$3.00 adults; \$1.50 students seniors
Hours: MTW 10:30 - 5:00; TF 10:30 - 8:00; SSHol, 11:00 - 5:00

THEATRE

ReVUE

BY CHAUNCEY FEATHERSTONE

What diabolical coup is being plotted over at the Varscona?

Sports (type: theatre): Fridays at 11:00 p.m.

Serial Drama (type: twisted and gooey): Mondays at 8:00 p.m.

And now, completing the very likeness of a *TV Guide* listing...

Variety (type: Poki and Reno): Saturdays at 11 p.m.

Don't they know Moses Znaimer already bought ACCESS?

Or do they know something about the fate of the CBC we don't?

Hmmm...

Entertainment

Who the hell do I look like? Woodward or Bernstein? (say Woodward) I'm no investigative reporter! Entertainment is my life!

And a fabulous night it was!

New RFT director

Jacob Banigan will be Rapid Fire Theatre's new artistic director for its 15th season, it was announced Monday.

A graduate of the University of Alberta's drama department, Banigan has worked with Rapid Fire the last three seasons. He has also performed with Yuk-Yuk's, Gorilla Theatre and Union Theatre.

Banigan replaces Patti Stiles, who quit last summer for personal reasons.

The cool autumn night was agitated with the stars of the Constellation Edmonton on this, the eve of the *Poki and Reno Variety Hour*!

Over here, stepping out of the decadently long black Bentley, John Sproule and Ron Pederson; over there, alighting from his exclusively booked tour bus/party machine, Jim DeFelice!

Who's that, dashing up in his immaculate Rolls Silver Cloud convertible?

None other than the Citadel's "Slam" Dunc MacIntosh! And with him Nancy McAlear! Of his current production *Da!* Rumours will be started here tonight...

Ian Ferguson, a guest star in the premiere episode, was seen in the lobby advising box office personnel, "Yeah, let him in... Charge him double... Be easy on us..." A star he may be, but a humble man nonetheless.

The lights go down! Stepping up to the microphone, fabulously bedecked in an orange-pink Armani jacket and green trousers coyly tucked into classic beige Woolco pilgrim boots, that lovable red-head, friend to beautiful people everywhere, *Poki Schvedtar!*

Trademark tux

Rolling up alongside him in his trademark tux with the undone tie and his unlit smoke — wait a minute — rolling up?!!? Omigod, *Johnny Reno* is in a wheelchair! The poor dear has been injured! What a trooper. The crowd couldn't help getting teary.

Lounge act

Johnny couldn't bless us with a tidbit of his lounge act but he proved an able assistant in the *Davina Stewart: Living* (a cooking segment) and he can be forgiven, when asked to pop the lid on a jelly jar, of launching into a long, convoluted explanation — involving an exposed kneecap and small caliber bullets — of his condition.

Poki covered for him admirably when he confusedly wondered out loud how Sharon Stone fit into the cast of *Simpatico* over at the Kaasa... the painkillers must have really been taking their toll.

A regular guest star will be the musical and delightfully comic *Cathy Derkach*, singing and dancing her way into your heart...

It was a fabulous, scintillating evening that had everyone in the know all a-chatter!

Ahem... cough! *The Poki and Johnny Variety Hour* is the love child of Teatro La Quindincina's Stewart Lemoine.

How can anybody write like that all the time...?

The Poki and Reno Variety Hour
Varscona, Saturdays



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Photo by Lee Brown Shuler

*Carmen is accompanied by guitar soloist
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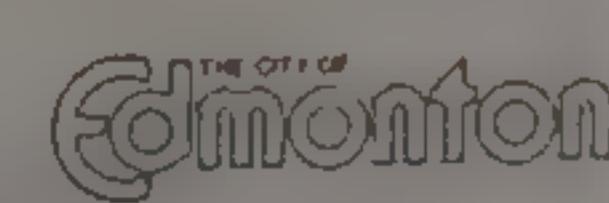
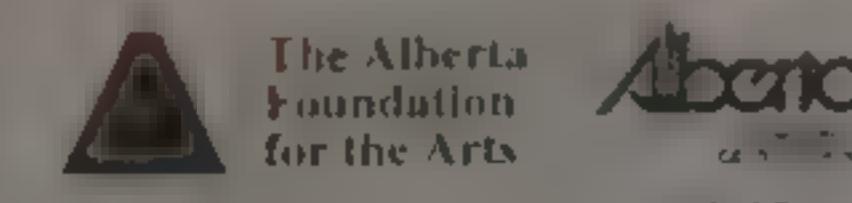
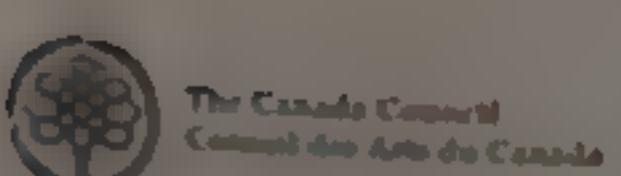
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*Other works include world premieres by
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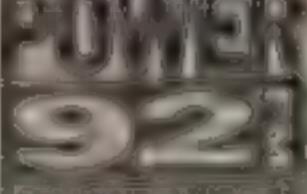
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40 Degrees Celsius one hot exhibit

VISUAL ARTS Revue

BY WENDY TOWLING

The idea behind the 40 Degrees Celsius exhibit at Commerce Place is to provide an opportunity for artists to exhibit pieces that probably wouldn't be shown anywhere else.

Organized by Aggregate, a group of Edmonton artists who believe in the importance of art and art education in Edmonton, the exhibit features the work of 28 local artists who are as blatantly diverse as they are imaginative and gifted.

The group hopes to make the

exhibit an annual event and are pushing hard to bridge the gap between art exclusivity and art accessibility. Choosing to host such an exciting exhibit proves it is nearing its goal.

Blair Brennan and Jeffrey Black were chosen to curate the exhibit and admit to taking on the project with a sense of intrigue and enthusiasm. They immediately understood the importance of bringing to light art that, for one reason or another, is shunned by the mainstream art community in Edmonton. They also shared the vision of creating a diverse exhibit.

"...We hope the exhibit 40 Degrees Celsius will generate con-

siderable discussion in the community," the curators' statement read.

Little support

"In a sense, the community has provided little support for challenging or materially innovative work. In addition, the overriding concerns of most works are aesthetic rather than political or social. There is not a strong tradition of activist artists in Edmonton who have taken responsibility for finding venues appropriate for their work, but it is starting."

The sheer amount of art is overwhelming, but as you walk

through the twists and turns of the exhibit a sense of electricity pulls you along. Installations such as Mark Mullin's *Closure...the things we both might say done in ink and copper on paper* overtakes the wall on which it is displayed.

Angus Wyatt's (yes, the same guy who croons for Captain Nemo) installation *Fool* simulates an archeological dig complete with sand and tools and is complimented by bleached fabric hanging close by.

Ryan Whyte's offering *Plutarch's Lives* is a simple combination of patio slabs and a bedsheet. It is strongly contrasted by the striking nude images captured on ma-

sonite by John Freeman.

Fiona Portwood brings a sense of intelligence and history to her untitled installation bearing rocks, wood and rope. Holly Newman displays the merge between man and nature and brings the relevance of the relationship to the conscious in *Task of the Boreal Forest*.

Emotion is depicted within every mixed media piece on display. The whole exhibit is a curious sight and it really does churn an inner sense of pride knowing this talent exists here.

40 Degrees Celsius
Commerce Place
Until Oct. 28

Oz a worthwhile trip

THEATRE Revue

BY AUDREY THOMAS

It will still get you where you expect to go, but some of the scenery along the way is unrecognizable.

The task of staging *The Wizard of Oz*, undertaken by Stage Polaris, is monumental. Perhaps the biggest problem of performing such a classic is the pressure of coming up with something new.

Director Leslie Bland seemed so intent upon making sure this play was distinct from the movie, certain changes were made for no apparent reason. For example, what were three Hasidic Jews, joined at the shoulder no less, doing in Munchkinland?

It seems to be a case of "We've got this funny costume. Let's use it in the show!"

Updating the script is fine, as long as the changes come about organically. Robert Clinton as the Tin Woodman threw in an excellent Jean Chretien imitation at a thoroughly appropriate moment. Alterations layered on simply for the sake of proving how unique one can be are unnecessary. Dif-

ferent performers and a different medium will guarantee a different show.

Jeff Page was a roar as the Cowardly Lion and was handsomely rewarded by the audience for embracing a close proximity of the film version of that role. Timothy E. Brummond as the Scarecrow possesses a strong voice and marvellous flexibility. He earned the first hearty harhar of the evening with his limber pratfalls.

Wicked Witch

Elizabeth McLaughlin makes a wonderful wicked witch, in perfect contrast to Susan Woywitka's sugary sorceress. Stephen Heatley was endearing as the humble magician, but the excessive reverberation used for the Wizard's voice hampered his clarity.

Dorothy, played by 11-year-old Janette Purnell, was terrific, completely without affectation. Purnell truly is having a wonderful time on stage. Her presence is considerable, particularly in view of the fact that this is her first role.

As for the other young members of the company, it would be

impossible to mention any one of them by name. None of them stood out, which should be taken as a compliment. Nobody tried to steal focus for themselves, but worked together as a strong supporting cast.

Marie Nychka, choreographer, does a superlative job of using 52 actors to fill the stage creatively instead of treating her task as traffic control.

John Madill's costumes are stunning, except for the first duds worn by the Sorceress of the North. His set, on the other hand, was a bit grandiose to be effective. While it was always beautiful to behold (barring the cringe-inducing curtain used to mask the spectacle of the Great Oz), it was often cumbersome to manoeuvre, resulting in a few scene changes being nearly as long as the scenes themselves.

This production has some brains, a great deal of heart and mounds of courage. The trip is altogether worthwhile, if you don't mind a few bumps along the road.

The Wizard of Oz

Stage Polaris
until Oct. 29



Choreography from Quebec: Sylvain Emard, one of Canada's most renowned dancers, brings his troupe to the John L. Haar Theatre in Grant MacEwan's Jasper Place Campus Friday, Nov. 3. Pictured here are dancers Luc Ouellet and K. Roy in a scene from *Terrains Vagues*. The show is presented by the Brian West Dance Company.

"... dark, surreal, comic buzz."
"... a cinematic flow of scenes..."
"... a hilarious and appalling journey."
Liz Nicholls; The Edmonton Journal, October 20, 1995

"And just like watching a car wreck, you'll find yourself simultaneously fascinated and repulsed by the carnage that follows."
Sheena Stewart; Vue Weekly, October 25, 1995

Gordon Pengilly's Metastasis: Chain of Ruin

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Pussycat busts out

Williams, Flap, and Tura Santana show why men want to be reincarnated as cars in *Faster Pussycat! Kill! Kill!*

REVUE

distinction. Just guess which one he chooses!

Sure, his films had the biggest, juiciest tits. But they also had some amount of grey matter. And that's what made Russ Meyer's films such a guilty pleasure for us guys: they allowed both of our heads to do some thinking.

Faster Pussycat is an exception. While it has some Meyeresque trademarks (whores with hearts of lead and golden equipment, tilted camera angles and break-neck montage), Meyer skimps on the nipple quotient and tries to compensate with miles of some tasty cleavage.

Vintage T&A

It's bad enough Meyer cheats us out of seeing some vintage T&A. *Faster Pussycat* doesn't even make the slightest attempt to give commentary. Even a strained blow against the status quo is

blow against the status quo is better than none, and Meyer's politics were like his sense of sexual aesthetics: Cheesy, base, but it somehow jived with our own.

What *Faster Pussycat* does deliver is laughs, and it mostly comes courtesy of the tough-girl

comes courtesy of the tough-girl banter.

Still, I will state even the weakest of Meyer's films is worth a

The screening comes with a trailer for *Rosemary's Baby*.

the Ultra Vixens. I consider *Ultra Vixens* Russ Meyer's magnum opus, and it's a shame Metro Cinema didn't book that film instead.

On the other end of the spectrum is *Vampyr* by legendary Danish film maker Carl Dreyer. When Dreyer is discussed, his name is thrown in with France's Robert Bresson and Japan's Yasujiro Ozu: directors whose films fall outside the conventional narrative form.

Gauze filters

Based on the Sheridan Le Fanu story *Carmilla*, *Vampyr* concerns itself with a man who tries to stop the spread of vampirism in a bourgeois household. The film's story is as hazy and ambiguous as the gauze filters used by cinematographer Rudolph Mate in shooting this picture.

A picture touted as a classic in the development of celluloid vampire mythology, it does not provide the creepiness of *Nosferatu* or the bestial fury of *Dracula, Prince of Darkness*. Instead, *Vampyr* is framed in a narrative that blurs the line between the real and the unreal.

**FASTER PUSSYCAT,
KILL! KILL! (1966)
VAMPYR (1932)**

This is a black and white advertisement for a weekend event at Renford Inn on Whyte. The top half features a man in a cowboy hat and a woman in a bikini. The text "Iggy's" is written in a stylized font. Below it, "OCT. 26 - 28" and "IKE & IGGY'S" are followed by large, jagged letters spelling "HALLOWEEN". Underneath that is "WEEKEND!". At the bottom, it says "Don't Forget Halloween Night, Tuesday 31" and "IT'S A DISCO BASH featuring STEVE McGARRETT'S HAIR". The bottom section contains the inn's name and address: "renford inn on whyte" and "433-9411 10620 82 ave."

FAMOUS PLAYERS

Showtimes effective Friday, Oct. 26

\$4.95 MATINEES
CHILDREN / GOLDEN AGE \$4.25
PARAMOUNT 128 1307 6
10233 Jasper Avenue DTS DIGITAL SOUND

GET SHORTY
daily 7:10, 9:40 PM, Mat Sat/Sun 2:00 PM.

TAXI DRIVER
SAT Midnight show 11:45 PM

\$4.95 MATINEES
CHILDREN / GOLDEN AGE \$4.25
WESTMALL CINEMA 455-8726 6
111 Avenue & Great Rd. DTS DIGITAL SOUND

GET SHORTY
daily 7:15, 9:35 PM,
mat Sat/Sun 1:55 PM

VAMPIRE IN BROOKLYN
daily 7:10, 9:45,
mat Sat/Sun 2:00 PM.

COPY CAT
daily 7:00, 9:40 PM,
mat Sat/Sun 1:40 PM.

SCARLET LETTER
daily 6:45, 9:30 PM,
mat Sat/Sun 1:30 PM.

\$4.95 TWILIGHT SHOWS
WESTMALL 5 444-1242 &
West Edmonton Mall DTS DIGITAL SOUND

JADE R
daily 9:25 PM, SAT LATE SHOW 11:30 PM. No 9:25 PM show on SAT.
Violence & sexual content.

GET SHORTY
daily 7:15, 9:35 PM, Mat Fri/Sat/Sun/Tue
Tue 1:40, 3:55 PM.
SAT LATE SHOW 11:45 PM.

VAMPIRE IN BROOKLYN
daily 7:00, 9:45 PM, Fri/Sat/Sun/Tue
1:50, 4:00 PM, SAT LATE SHOW
12:00.

COPYCAT
daily 7:05, 9:30, Mat Fri/Sat/Sun/Tues
1:35, 4:00 PM.

SAT LATE SHOW 11:55 PM. Course
Language throughout.

SCARLET LETTER M
daily 6:45 PM,
Mat Fri/Sat/Sun/Tue 2:00 PM. No 6:45 PM on WED Nov. 1.

Not suitable for pre-teens.

POWDER
daily 7:10, 9:40 PM, MAT Fri/Sat/Sun/
Tues 1:35, 3:50 PM
SAT LATE SHOW 12:00

\$4.95 MATINEES
CHILDREN / GOLDEN AGE \$4.25
LONDONDERRY 444-1212
137 Ave. & 66 St. DOLBY

VAMPIRE IN BROOKLYN
daily 7:15, 9:35 PM,
Mat Sat/Sun 2:15 PM.
Violence & sexual content.

GET SHORTY

daily 7:00, 9:25 PM,
Mat Sat/Sun 2:00 PM

30% DAILY MATINEE
GATEWAY 436-6977 &
29th Ave. & Calgary Trail DTS DIGITAL SOUND

JADE R
daily 9:45 PM
Violence & sexual content.

GET SHORTY
daily 12:15, 4:30, 7:00, 9:30 PM

BABE G
daily 1:30 PM
SCARLET LETTER M
daily 3:30, 6:45, 9:30 PM, Sat 3:30,
7:00, 9:30 PM

Not suitable for pre-teens.

THREE WISHES

daily 1:45, 4:10, 7:15, 9:35 PM

COPYCAT

daily 1:50, 4:20, 7:10, 9:40 PM

ASSASSINS M
daily 3:45, 7:05 PM.
No one under the age of 14 allowed
without an adult.

DANGEROUS MINDS M

daily 1:35, 3:35 PM

Course language throughout.

VAMPIRE IN BROOKLYN

daily 2:00, 4:15, 7:20, 9:50 PM

POWDER

daily 1:30, 4:00, 6:50, 9:25 PM

THE BIG GREEN

daily 1:40 PM

GET SHORTY

daily 7:00, 9:30 PM

a MINUTE at the MOVIES

by Todd James

ASSASSINS After showing promise as an action hero in the blood-soaked satire *Desperado*, Antonio Banderas has the misfortune of turning up in the latest Sylvester Stallone yawner. This is a formula action movie from Richard Donner (*Lethal Weapon I, II, and III*) with an absence of action. We're left with Stallone struggling to emote as Robert Rath, a professional assassin who has grown disillusioned with the carefree lifestyle of killing for cash. You won't be on the edge of your seat as Stallone and Banderas play shoot 'em up for the next two hours. (0)

THE BIG GREEN Olivia D'Abo (*The Wonder Years*) plays a British teacher who arrives in the decaying town of Elma, Texas with a plan to raise her students' self-esteem with a rigorous program of soccer. Naturally, her students are obnoxious, belching sloths who magically turn out to be soccer prodigies and, what a surprise, make it to the finals playing a team of real athletes born with silver cleats on their feet. The story and dialogue are so sophomoric only very young children will refrain from rolling their eyes. The acting, from kids to adults, especially Steve Guttenberg, is horrid. (0)

DANGEROUS MINDS Michelle Pfeiffer plays real-life teacher Louanne Johnson, a former marine who uses her training to capture the attention of new underprivileged students with sometimes unorthodox methods. Often these students seem too easy to tame, but on this level, *Dangerous Minds* is enjoyable. (VVV)

DEAD PRESIDENTS The Hughes Brothers (*Menace II Society*) give us a taut story of a young black man facing the streets of the Bronx after his tour of duty in Vietnam. Larenz Tate plays Anthony Curtis, a bright 18 year old who decides to enlist in 1968. Upon his return in '72, the hero's welcome he expected is missing. He's criticized for taking part in a white man's war and the streets he once called home have become harder and colder. Unable to care for his wife and two children, Anthony becomes involved in a one-shot caper with a couple of buddies from 'Nam to obtain some dead presidents—street slang for cash. Though only in their early 20s, Albert and Allen Hughes have captured the streets of the '70s and the scenes set in Vietnam may be some of the best put to film—many of the situations were taken from real-life stories told to the brothers by veterans. You'll find it hard not to feel the pain and desperation of a young man forgotten by the streets and his country, thanks to Tate's performance and a well-cast supporting team. (VVV)

DEVIL IN A BLUE DRESS Denzel Washington stars in this bluesy, gin-soaked mystery set in the '40s. Washington is Ezekiel, but just call him Easy Rawlins, a WWII vet living in L.A. who loses his job thanks to a racist boss. Wonder-

NOW AND THEN Billed as a *Stand By Me* for girls, *Now and Then* lives up to the handle thanks to the young cast of Christina Ricci (*Addams Family, Casper*), Thora Birch

(*Clear and Present Danger*), Gaby Hoffman (*Sleepless In Seattle*), and Ashleigh Aston Moore. Four successful women, played by Demi Moore, Rosie O'Donnell, Melanie Griffith and Rita Wilson gather together after a 25 year separation in their hometown of Shelby, Ind. to fulfil a promise they made to each other when they were 12. They attempt to solve one final mystery. Told through flashbacks with Demi Moore narrating the story, *Now and Then* takes us back to the summer of 1970 and the young actresses take over with endearing, tender and very funny performances. These are four likeable and capable actresses who have a terrific script with which to work. The story only gets syrupy and over-emotional when the adults re-take the screen; fortunately their roles are limited to cameos. (VVV)

GET SHORTY John Travolta continues his surprising comeback in this comedy based on the best-seller from Elmore Leonard. Travolta plays Chili Palmer, a loan shark whose work takes him to Los Angeles to collect an outstanding gambling debt from Harry Zimm (Gene Hackman), a veteran producer of "B" horror movies. Instead of breaking Harry's legs, Chili, an unabashed movie fan, convinces Harry to settle his debt by helping produce his idea for a movie. Despite an overly complicated story and too many characters to juggle, *Get Shorty* is often funny and the cast, which includes Rene Russo, is solid. (VVV)

HOW TO MAKE AN AMERICAN QUILT Winona Ryder stars as Finn, a university graduate finishing her thesis in the company of her grandmother (Ellen Burstyn), great aunt (Anne Bancroft) and assorted friends including Kate Nelligan in the small town of Grass, Cal. Finn is trying to decide whether she really wants to leap into marriage with Sam (Dermott Mulroney) or avoid the institution altogether as suggested by her flighty mother (Kate Capshaw). As Finn wrestles with her thesis and thoughts of marriage, her grandmother and friends are busy creating a quilt worthy of Finn's hopes for union. The women and their experiences make this collection of stories supremely watchable. (VVV)

JADE Here's another movie from a Joe Eszterhas script that will have you scratching your head and wondering why this guy is the highest-paid screenwriter in Hollywood. *Jade* is all smoke and hype, all style and no substance. It's redemption is the fine performance of David Caruso, basically re-working his John Kelly character from *N.Y.P.D. Blue*. Caruso plays an assistant D.A. investigating the murder of a powerful art dealer who happened to have incriminating photographs of the California's governor. His legwork leads him to suspect his former lover, played by Linda Fiorentino, now the wife of a powerful lawyer and his best friend (Chazz Palminteri). Despite the hype, *Jade* falls face down in the eroticism department. It is a mystery a rank amateur could figure out. (VV)

SHOWGIRLS Elizabeth Perkins from TV's *Saved By the Bell* shows what she's made of and then some in this dreadful movie from director Paul Verhoeven. Clothing is not an option in *Showgirls* and after about 20 minutes of this slop, you'll be begging for someone to please put something on, take some acting lessons and try to say one thing intelligent. (0)

STRANGE DAYS Ralph Fiennes plays an ex-cop turned memory pedlar in this apocalyptic action thriller from director Kathryn Bigelow, based on a script from ex-husband James Cameron (*Terminator, Aliens*). It's Dec. 30 of the final year of the millennium and Los Angeles is even more frightening and dangerous than usual. Its people anticipate the possible end of the world or maybe the beginning of a new one. Ralph Fiennes as Lenny is something of a parasite, feeding off the fear of the population and profiting by selling the experiences and emotions of other people. Bigelow keeps the intensity high and the decay, fear and violence of the final days of the millennium is nothing short of chilling. But the script sabotages the film's self-importance and despite acceptable performances from Fiennes, Angela Bassett and Juliette Lewis as Lenny's ex with whom he's obsessed, *Strange Days* is a not-quite-run-of-the-mill action movie. (VV)

TO DIE FOR Nicole Kidman controls, caresses, and manipulates the camera and does the same to a lovesick teenaged delinquent, coercing him to commit murder in this dark satire from director Gus Van Sant (*Drugstore Cowboy, My Own Private Idaho*). Kidman's performance may have you taking Tom Cruise's better half more seriously. The script from Buck Henry (*The Graduate*) is very funny. (VVV)

THE USUAL SUSPECTS Told through flashbacks as U.S. special customs agent Kujan (Chazz Palminteri) grills a small-time con Roger "Verbal" Kint, played by Kevin Spacey, we learn of an elaborate plan involving four other felons (Gabriel Byrne, Stephen Baldwin, Kevin Pollack, and Benicio Del Toro). Despite some good performances, especially by Spacey, Byrne and Palminteri, *The Usual Suspects* is a rambling, dull film that's hard to sink your teeth into. (VV)

TO WONG FOO, THANKS FOR EVERYTHING, JULIE NEWMAR Patrick Swayze, Wesley Snipes and John Leguizamo star in this gay-men-in-drag comedy that tries in one throw to be daring and inoffensive. It succeeds, thanks to the casting of these three macho actors who, especially in the case of Snipes, seem to be winking at the audience from behind their heavy makeup and outlandish costumes. Borrowing heavily from the Australian cult favorite, *Priscilla Queen of the Desert*, *To Wong Foo* homogenizes that story and we're left with a pretty timid movie that gets most of its laughs from the prancing of Swayze and Snipes. (VVV)

VUE Ratings

0	= Awful
V	= Bad
VV	= Poor
VVV	= Good
VVVV	= Very Good
VVVVV	= Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 a.m. and 7:50 p.m. on K-97. Also, Todd on ITV News 9 a.m. at 10 p.m.

A higher order of rat

FILM

Revue

BY JASON MARGOLIS

Mall Rats is the second installment of writer-director Kevin Smith's New Jersey slack-trilogy, following quickly on the heels of his indie hit, *Clerks*.

Smith's humor is laden with pop culture, deadpan irony and an obsession with various permutations of anal sex, making his films "love 'ems or hate 'ems."

For those of you who loved *Clerks*, *Mall Rats* is more of the same. Personally, I liked *Clerks* the first time I saw it, and despised it on my second viewing.

Mall Rats has five things going for it — namely the cast. The big news about this film is that it is a comeback of sorts for diva Shannen Doherty.

She already has appeared in one of the coolest movies of all time (*Heathers*) as well as the greatest television program of all time (and I'm not referring to *Our House*).

I know everybody has missed Doherty since Brenda left the Welsh household, so it was nice to see her again, snarky smile and all.

The other recognizable face is Jeremy London, another veteran of cool film and television fare. Best known as "Pink Floyd" from Richard Linklater's *Dazed and Confused*, London also appeared in the short-lived, but terrific television series *I'll Fly Away* and is currently on *Party of Five*.

Rounding out the cast is champion skateboarder Jason Lee as well as Jason Mewes and director Smith reprising their *Clerks* roles as the drug dealing court jesters, Jay and Silent Bob.

Surprisingly, what's missing from Smith in this outing is his budget. Specifically, he actually has one! What made it so adorable (and forgivable) was its black and white quality, complete bad acting and horrendous

lighting.

It revelled in its tastelessness, and was able to appease both comedy and art house film fans.

However, in making the leap from \$25,000 budgets to \$2 million budgets, much of Smith's wit has been reduced to little more than *National Lampoon*-style filmmaking. Why Chevy Chase wasn't in this film, I don't know.

The story is a more complex rehash of *Clerks*. Whereas *Clerks*, was set in a convenience store and concerned one guy's girlfriend problems, *Mall Rats* is set inside a shopping mall (and a flea market) and concerns two guy's girlfriend problems.

Dumped

College kid T.S. (London) and his best friend Brodie (Lee) find themselves both dumped by their girlfriends on the same morning. T.S. is ditched by his girlfriend following an argument resulting from her cancelling out on their long-awaited trip to Florida.

A family-related tragedy has kept her homebound. Brodie was dumped by his girlfriend Renee (Doherty), because he does little more than sit around all day reading comic books and playing Sega.

In attempts to heal their broken hearts, they decide to spend a day at the mall.

The remainder of the film introduces us to a collection of oddball characters, sometimes entertaining comedic set pieces, and a series of Coyote-vs.-Roadrunner-esque battles between the Jay and Silent Bob team and its mall security guard nemesis. Along the way, T.S. and Brodie engage in a running commentary about pop culture.

Actually, the film is better than I make it sound. I have to admit I laughed on numerous occasions. Hell, I even applauded a couple times.

Smith does have a way with words and he successfully trashes several of our society's most annoying fascinations and fo-

bles.

Running gags include one poor sap spending the whole day trying to see the hidden sailboat in a 3-D picture, Silent Bob's numerous attempts to harness the Force from *Star Wars*, and Renee's constant and inexplicable wardrobe changes. The comic book style opening credits are pretty cute.

And Spiderman/X-Men/Hulk/etc. aficionado Stan Lee makes a cameo (of course, only to be grilled by Brodie about the secrets of super hero penises).

The film climaxes (so to speak) with the main characters finding themselves (and another special guest for *Clerks* fans) on a *Dating Game*-like game show, where thanks to Brodie, no rules apply and merriment ensues.

I guess it's up to you to make the judgement call whether you really want to see this or not.

However, I would like to make the suggestion that it will make a nice addition to VCR parties at Lister Hall.

Mall Rats
Cineplex Odeon
Daily

VUE MOVIES

METRO CINEMA
NFB Theatre, Canada Place
425-9212

FASTER, PUSSYCAT! KILL! KILL! A classic biker-exploitation flick from the '60s, directed by the master himself — Russ Meyer. Starring Lori Williams, Haji and Tara Santana. (Oct. 24-26)

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
425-9101

YOU CAN'T TAKE IT WITH YOU (1938) Adaptation of the play about the Vanderhof family who does just what it likes and to hell with the consequences. (Nov. 6, 8 p.m.)

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Friday, Oct. 27 & Saturday, Oct. 28

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CINEPLEX ODEON CINEMAS

CINEMA GUIDE

ALL MATINEES

Showtimes effective Oct. 27-Nov. 2, 1995

CINEMA CENTRE CINEMAS

West Edmonton Mall • 433-3700

NOW AND THEN PG

Daily 2:10, 7:10, 9:25 PM,

mat Sat/Sun 4:25 PM.

Coarse language.

NEVER TALK TO STRANGERS R

Daily 2:15, 7:20, 9:30 PM,

mat Sat/Sun 4:10 PM.

TO DIE FOR M

Daily 2:25, 7:25, 9:50 PM,

mat Sat/Sun 4:45 PM.

Coarse language and sexual content.

SEVEN M

Daily 2:00, 7:00, 9:30 PM, mat Sat/Sun

4:30 PM. Disturbing scenes.

THREE WISHES PG

Daily 2:15, 7:00, 9:20 PM,

mat Sat/Sun 4:40 PM.

POWDER M

Daily 2:30, 7:30, 9:50 PM,

mat Sat/Sun 4:50 PM.

STRANGE DAYS M

Daily 9:15 PM.

Disturbing scenes.

VAMPIRE IN BROOKLYN M

Daily 2:00, 7:15, 9:45 PM,

mat Sat/Sun 4:35 PM. Coarse language.

THE USUAL SUSPECTS M

Daily 2:40, 7:40, 9:50 PM,

mat Sat/Sun 4:50 PM.

Brutal violence and coarse language.

COPYCAT R

Daily 2:00, 7:10, 9:40 PM,

mat Sat/Sun 4:30 PM.

WEST MALL 3 M

West Edmonton Mall

Phase III Entrance 2 • 433-3700

THE USUAL SUSPECTS M

Daily 9:50 PM. Brutal violence and

coarse language.

THREE WISHES PG

Daily 2:10, 7:10, 9:40 PM, mat Sat/Sun 4:40 PM.

AN AMERICAN QUILT PG

Daily 2:00, 7:10, 9:40 PM,

mat Sat/Sun 4:15 PM.

Not suitable for young children.

TO WONG FOO, THANKS FOR M

EVERYTHING, JULIE NEWMAR M

Daily 7:30, 9:50 PM, mat Sat/Sun 2:30 PM.

MORTAL KOMBAT M

Daily 7:20, 9:20 PM, mat Sat/Sun 2:20 PM.

THE BIG GREEN M

Daily 7:15 PM,

mat Sat/Sun 2:15 PM.

ASSASSINS M

Daily 7:00, 9:35 PM,

mat Sat/Sun 2:00 PM.

Disturbing scenes.

NEVER TALK TO STRANGERS R

Daily 7:30, 9:50 PM,

mat Sat/Sun 2:30 PM.

SEVEN M

Daily 7:00, 9:40 PM,

mat Sat/Sun 2:00 PM.

Disturbing scenes.

CLUELESS PG

Daily 7:15, 9:15 PM,

mat Sat/Sun 2:15 PM.

BABE: THE GALLANT PIG Q

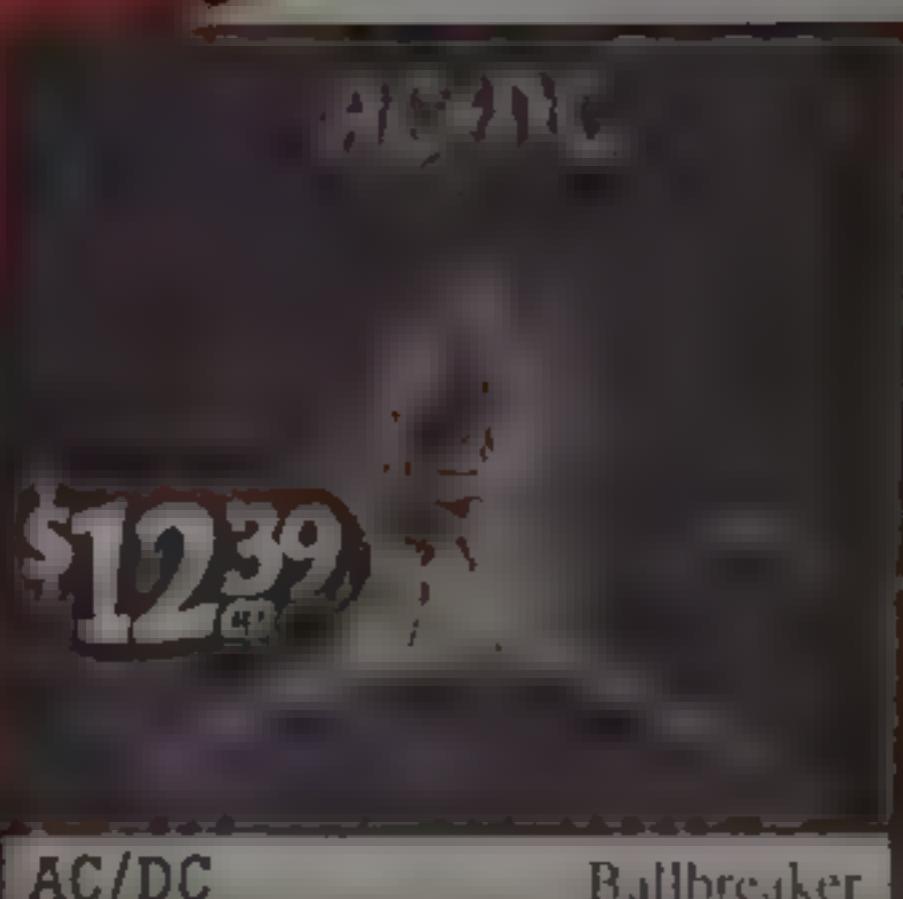
Daily 7:25, 9:20 PM,

mat Sat/Sun 2:25 PM.

EUPHORIA R

Daily 7:10,

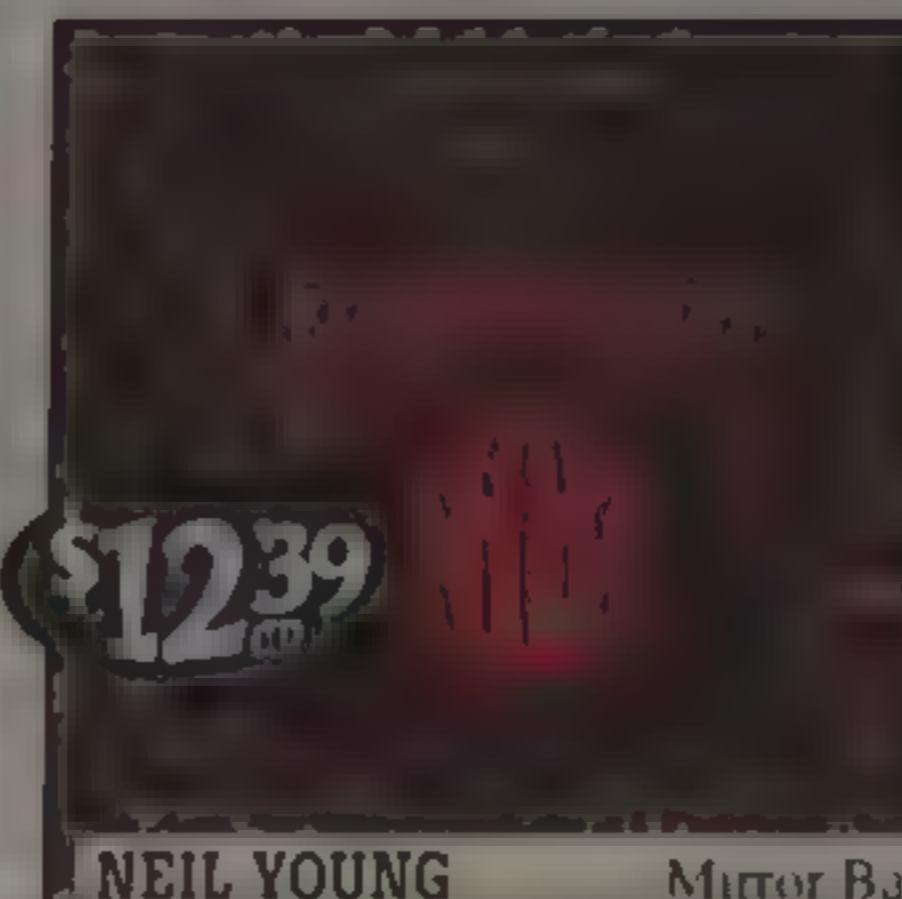
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GREEN DAY

Dookie

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Brown

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Shattered

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Candy

CARS

True Colors

CARLENE CARTER

It's A Long Story

CHICAGO

Just What I Needed

ERIC CLAPTON

Unplugged

COLLECTIVE SOUL

Soak Up The Sun

DAS EFX

Hold It Down

DOOBIE BROTHERS

Listen To The Music

EAGLES

Hotel California

ENYA

Spirits Catch Fire

FILTER

Smash

FLEETWOOD MAC

7th Heaven

FAITH HILL

I'm Not Gonna Cry

INXS

Something Else

CHRIS ISAAK

Heart Shaped World

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SPIRIT OF THE WEST

Two Headed

Faithlift

VARIOUS ARTISTS

New Country 2

VIOLENT TIMES

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Dwight Live

NEIL YOUNG

Harvest Moon

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Great Balls

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Blood Sugar Sex Magik

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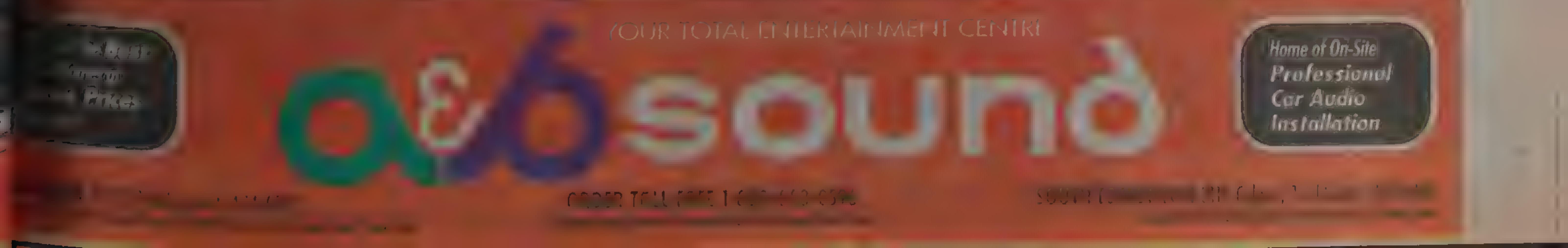
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Third Stone guitarist launches solo CD

ROOTS

PreVUE

Singer-guitarist Leigh Friesen is determined not to sound like he's pimping for the brewer-ies.

With 15 years of club experience under his belt (several of them with the band Third Stone), the Edson-based artist plans to sell more than beer starting next month.

His self-titled CD featuring the cream of Edmonton's music scene will be launched when he plays the Sidetrack Nov. 1.

Solo and group work, renting out his gear and stints as a sound man across Western Canada have made Friesen a wised veteran of the trade.

"Without the trained monkey act I wouldn't have had it together for this sort of thing," said Friesen.

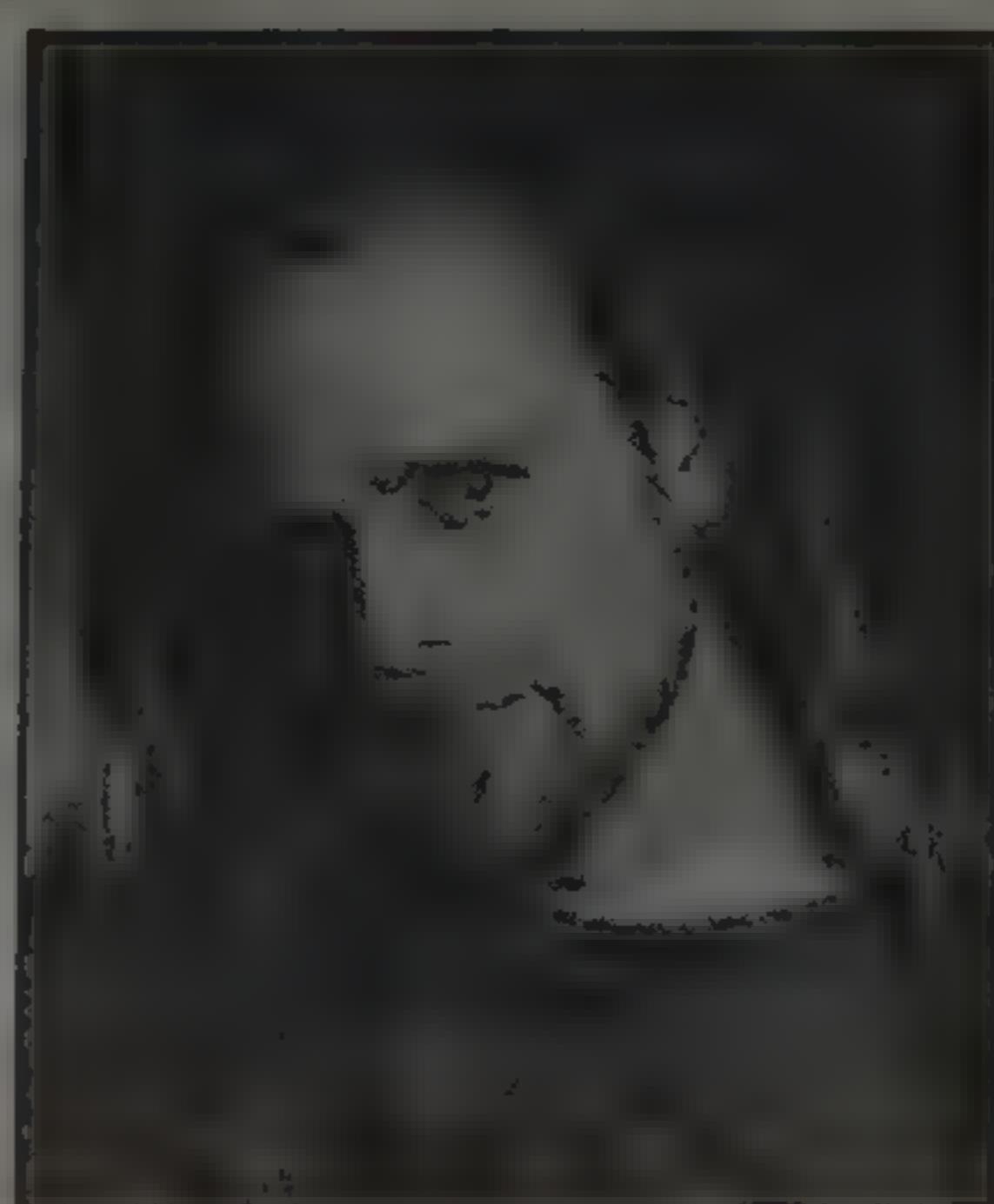
The CD was co-produced by Friesen and Doug McCann in three weeks at Beta Sound in Edmonton. Friesen hired a who's who of local session people to fill out the tracks. Percussionist Bill Hobson, bassist Mike Lent, keyboard tickler Charlotte Wiebe, dobro player Dave Martineau and guitarist Gary Koliger comprised the rhythm section.

Captain Tractor's Brock Armstrong contributed mandolin and penny whistle on a few songs while singers Mark Puffer and Joanne Myrol made cameo appearances as the Mighty Endorphin Bee Gees Section Featuring Axl Merman And Ethel Rose.

Other guests included fiddler Shannon Johnson, bassist Solon McDade and guitarist Ralph Pretz.

"This album is a culmination of about a dozen years of chasing around all these guys and hiring them when I could," said Friesen.

"I've always done the solo cover-tune act to make a living



Leigh Friesen

"In a perfect world, we would have had the radio release last week, but it'll be out the same day as the show at the Sidetrack."

On the outing a rootsy sound shines with influences that include country, Celtic, bluegrass, folk, jazz, and blues.

"Anything I've heard becomes my roots," said Friesen.

"My grandpa used to play bones in one hand and spoons in the other while my brother and I bounced on his knees."

First song

He wrote his first song when he was 10 and started playing between breaks at a local lounge when he was 17. He wound up playing with the headliner, who lent Friesen a PA for his first solo gig.

"I sucked," recalled Friesen. "So I practiced a lot more, moved to Edmonton and got a house gig for a couple of years."

Learning cover tunes wasn't very satisfying, so he planted trees for a while, wrote songs and busked from Kelowna to Grande Prairie. At 25, he married and plugged himself into the '80s.

"I bought a sequencer and keyboard, learned a killer cover list and went out and finally made some money at music," said Friesen.

He can now afford to play three nights a week as opposed to the six-nighters during his hungrier years. That gives him more time to spend with his family, tend to farm chores, and produce some serious product.

"Fifteen years of selling beer to get ready to sell CDs is just price to pay," said Friesen.

"I don't think I'd change much of it, even if I could."

Leigh Friesen
Sidetrack Cafe, Nov. 1



**Friday,
October 27,
7:30 pm**

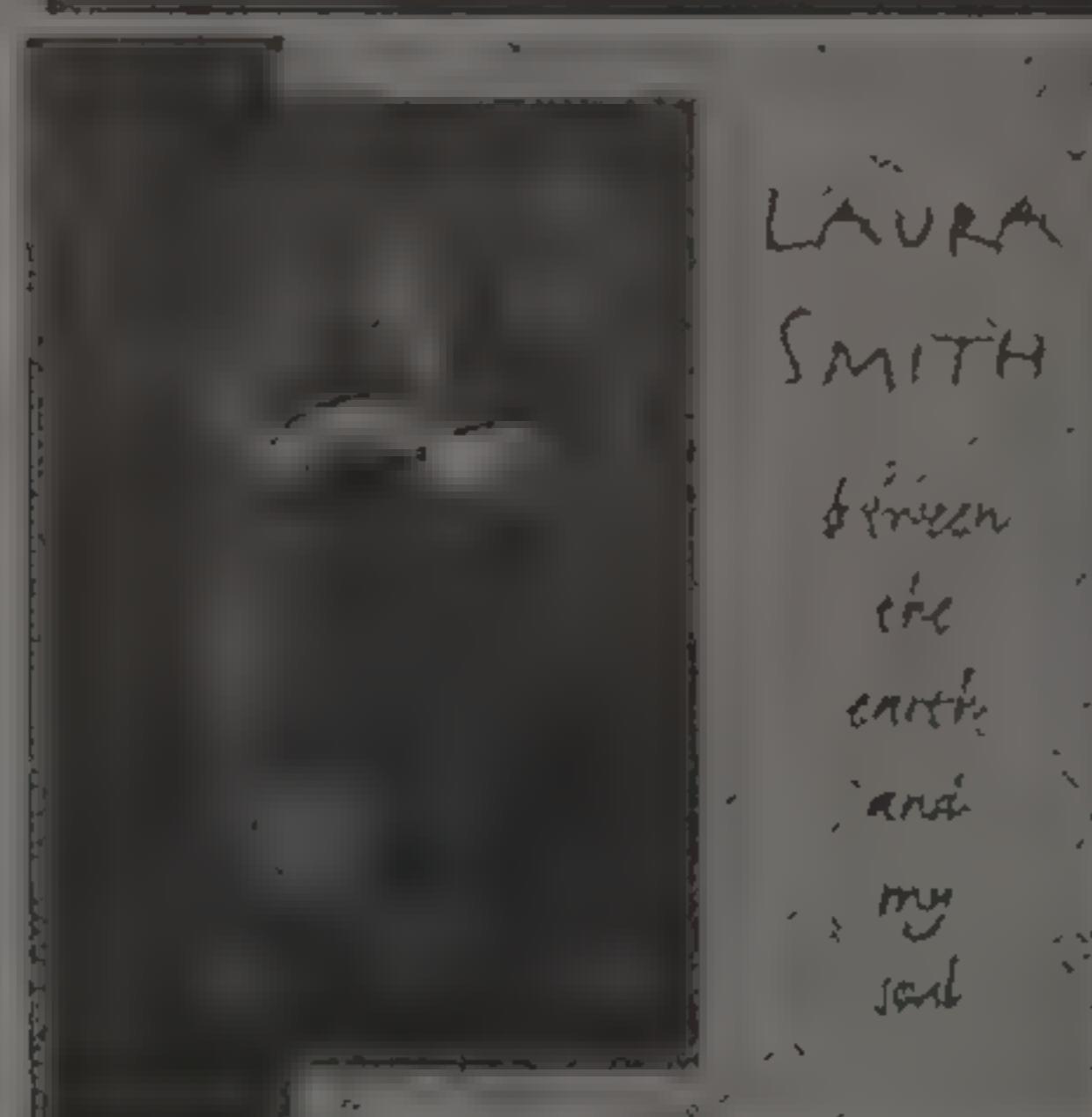
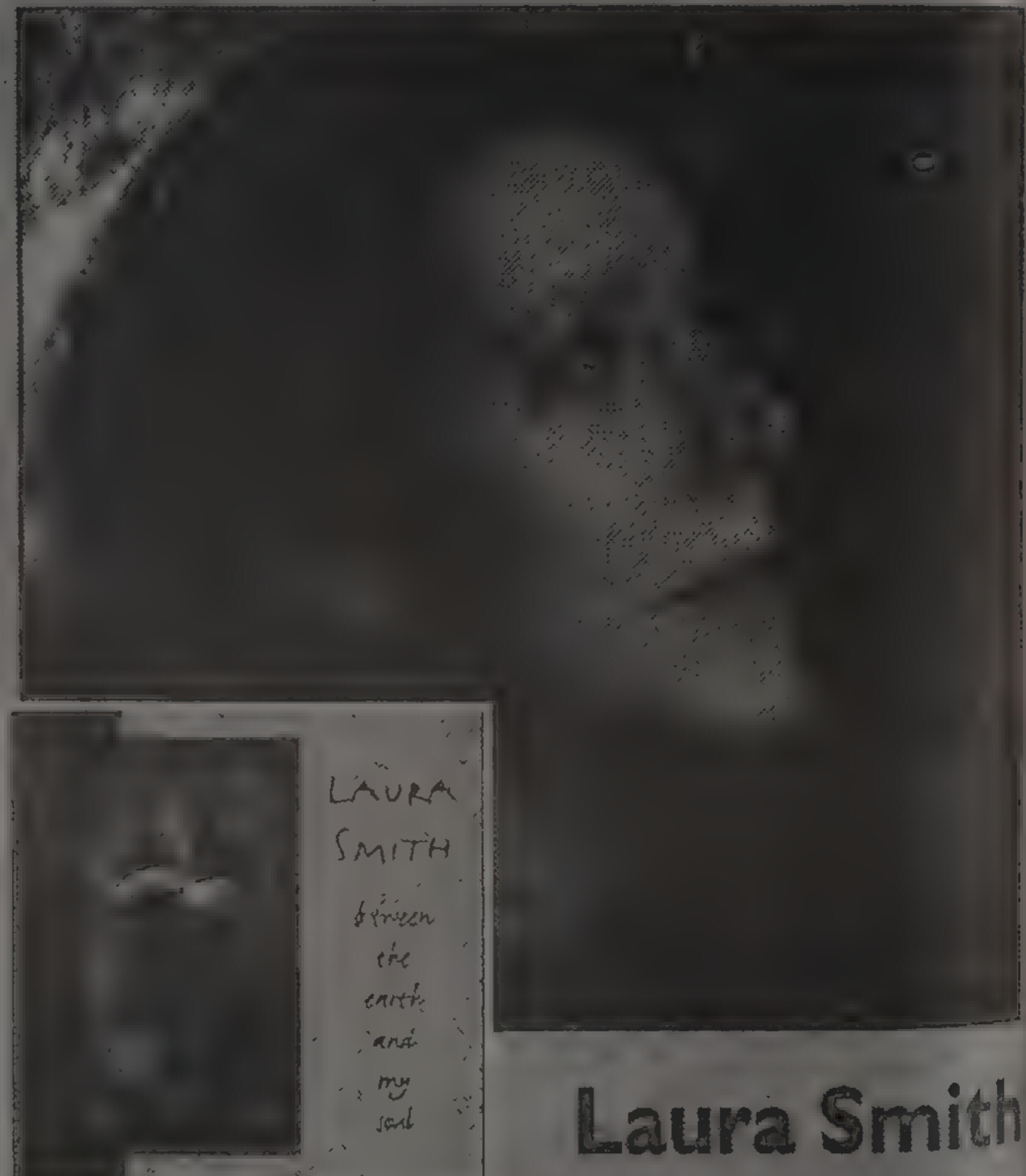
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SHAWN PINCHBECK

FUSES PEACE AND CHAOS ON HIS CD DEBUT

when all possibilities are exhausted.

On this CD Pinchbeck finds himself collaborating with flautist Marion Garver. Garver contributes three of the 10 songs on the disc and brings a sense of peace to Pinchbeck's chaos.

As much as this project is being touted as a duet, it lacks a sense of unity. This is a Pinchbeck adventure with Garver merely serving champagne during the intermission.

"I like subtleties when I am recording and composing," Pinchbeck confessed.

"I work hard at creating soundscapes that have multitudes of layers and levels to it. I like creating texture: It's what I do. I want there to be different ways of listening to it and different things that come out depending on your state of mind."

Resonance personifies his techniques and reveals how Pinchbeck takes the coldness of electronic music and turns it into spun angel hair. The lack of aggression and boldness on this recording is evolutionary for this self-taught musician.

His last offering, '91's *Penetration*, showed signs of depth but lacked the necessary inspiration he acquired over the last four years of mental wandering.

The music he has contributed to film, to performance art and his interest in environmental sounds and pirate radio add to his creativity as if they were patches on a quilt only Pinchbeck himself can visualize.

"All of my ideas have been generated from my own interests and my own approach to things. I don't pay attention to formal structures. I enjoy freedom and I'll always make it a part of my music," he said.

Inspiration by English ambient band Tangerine Dream and recordings by other industrial bands were brought into Pinchbeck's life via his older brothers. He remembered being drawn to sounds and would eventually begin creating his own by using a four-track recorder to capture his surroundings and fusing what he found.

Originally, he wanted to compose solely for dancers and other musicians. But somewhere along the way, it became personal. His fascination with electroacoustics and a need for expression caused him to forge his own creative path of composing that now, 10 years later, he is confident to follow and leaves occasion-

ally to collect new ideas for future pieces.

"Traditionally, electronic music has unnatural elements associated with it," he explained, justifying why he chose impersonal technology over working with other musicians.

"But I try hard to make it sound natural. I want to give the music a warm, easy feeling."

In a previous interview, Pinchbeck admitted he wanted to perfect using the recording studio as an instrument. With this new CD, he came a little closer to reaching his goal by bringing forth a sense of intimacy. For many musicians, the recording studio is an extension of their live acts. For Pinchbeck, this is not the case. Onstage, his music whips circles of energy around the room and leaves one breathless. That's just what he offers in a recording of his observations of things past.

"These pieces are very revealing. That always worries me about my music because it is totally reflective. It's kinda creepy, but that's the way I work. These are thoughts and feelings that need to be expressed."

Pinchbeck is a resident at the Banff Centre until December. Being influenced by his environment you'd think the location would spawn creative jolts, but it's been more of a networking experience for Pinchbeck.

Last summer, he took part in the International Computer Music Festival and is now working with and composing for other acoustic musicians. He plans to perform when he arrives back in Edmonton to promote the CD. After that, he's open for suggestions.

As personal as *Resonance* may be, and as much as it documents the last four years of changes Pinchbeck has been through, it still remains a CD which draws you in.

When a musician can take self-indulgent perceptions and twist them to create a looking glass meant for your subconscious, that musician must be doing something right.

"I feel fairly confident that what I am doing has some appeal to it. Often in the past, I didn't feel that way. But this CD seems to have something going for it. We'll see if anyone else agrees."

MUSIC

BY WENDY BOULDING

Shawn Pinchbeck makes music that turns your brain into a marshmallow and lures you towards an open flame where your grey matter will be melted and melded into a pit of your deepest thoughts and his personal insights.

For the first time in four years, his creations have become more than on-stage performances and self-fulfilling experiments.

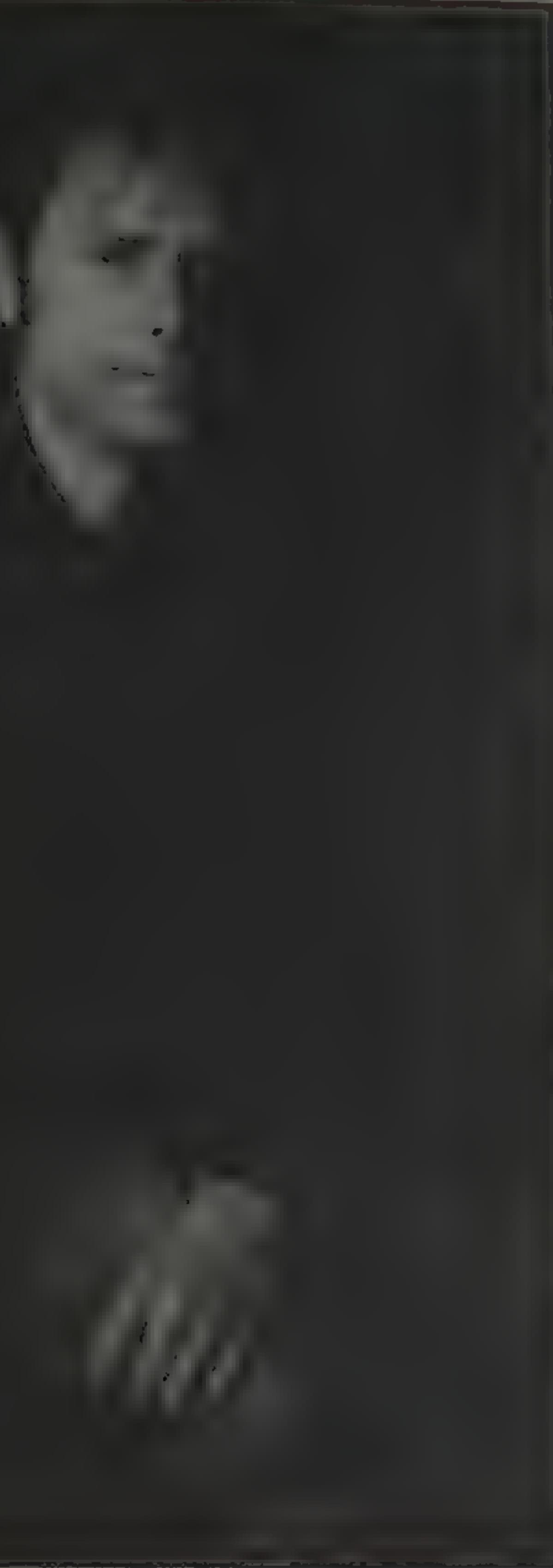
Resonance is Pinchbeck's latest CD — a glimpse into what one of Edmonton's most eclectic musicians has been up to.

Pinchbeck has the playfulness of a little boy and the mind of a mad scientist. His medium of choice is electronic music and it allows him to live vicariously through a never-ending stream of technology that offers no boundaries and virtually no structure. Freedom may be a distant passion for some, but for Pinchbeck it is his reality.

"Sound is an element rather than a performance," he explained.

"You can manipulate it any way you want and use it in any context to gain the effect you desire."

Layers of tones combined with elements of chaos and a palette of self-reflecting emotions comprise a Shawn Pinchbeck instrumental. Starting with a drone, a rhythm or a melody, he manifests a piece of music that is only finished



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MUSIC

SNFU due for vacation

ALTERNATIVE

PreVUE

BY SUE KENNEDY
AND GENE KOZOWAN

High-energy thrashers SNFU survived 12 years of mayhem. It's definitely a cause for celebration.

But you'd have to look long and hard to find the boys. Five years ago, they relocated from their Edmonton digs to Vancouver.

Even out on the coast, you'd have a hard time pinning them down.

With touring and recording, they rarely had the opportunity to breathe in the salt air from their Lotusland lofts.

After releasing their sixth and latest album, *The One Voted Most Likely To Succeed*, on the Epitaph label last spring, SNFU continue to get fans slamming and moshing from coast to coast, contin-

gent to continent. They latest tour hits The Rev for an all-ages show Oct. 28.

One would think after 12 years of spewing out hardcore hits that the creative juices would start to run a little dry. That hasn't been the case at all, claimed guitarist Brent Belke.

Belke said the band has been going stronger with added security of a record label that has been able to provide tour and recording support.

"At this point we'd be crazy to even think about going [with another label]," said Belke from his hotel room in Moncton, N.B.

Belke, guitarist-brother Mark, singer Chi Pig, bassist Rob Johnson and drummer Davey Boy Rees will return to Vancouver next month after being on the road since last spring. A little down time will give them a chance to start planning for their next album.

"We're hopefully going to start recording in January," said Belke.

New material

"We have to work on new material, we haven't done that at all."

It's a sure bet the next CD will sport another seven-word title like previous albums *If You Swear, You'll Catch No Fish* and *Something Green and Leafy This Way Comes*.

The band seems pretty excited about consistency in their line-up over the last couple of years. It's a far cry from their

revolving door experiences over the first decade.

"The last two albums have had the same rhythm section which has never happened before," said Belke.

"We're pretty stable right now. I think we're going to even have the same rhythm section for the next album."

One bass player left the band after he patented a microwave accessory that, if placed in a mug of water, will make it boil.

"That guy is somewhere in South America right now," laughed Belke. "He got pretty rich off this thing."

Pacific Rim

SNFU will be jetting off to play in Japan, Australia, New Zealand, Malaysia and Hawaii. The combination tour/dream vacation was booked by a Japanese agency after the band's last album was released on the other side of the Pacific Rim.

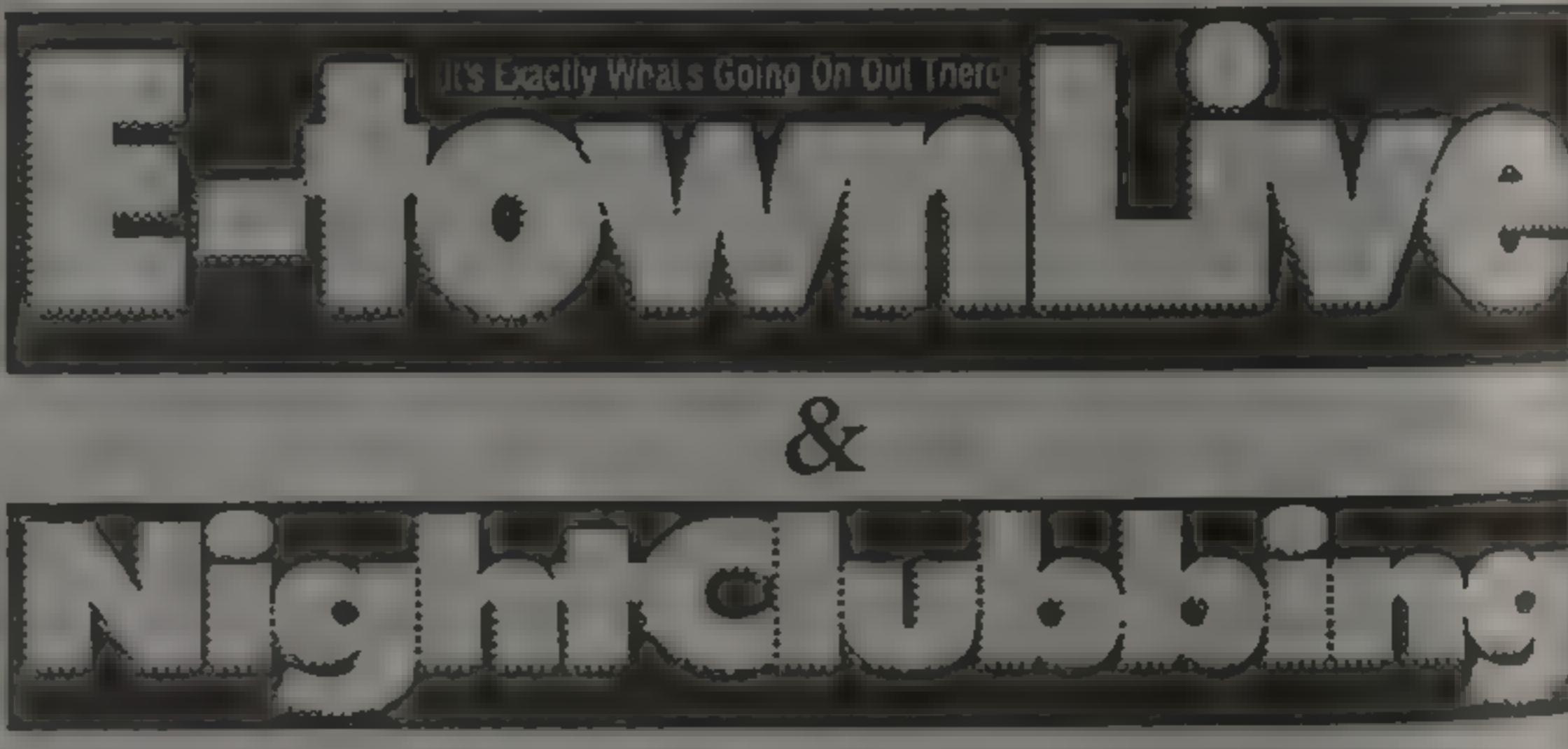
The band has been to Europe five times. They drew great crowds in Germany and Poland. But this next tour will be a first-time venture for them.

"It's going to be really cool. I'm really stoked for this. That's what's getting me through this tour," sighs Belke with a trace of bitterness.

Hey, you'd be bitter too if you had to sit in a van for eight months a year.

SNFU
The Rev, Oct. 28

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Stage fright overcome

MUZAK

PreVUE

BY STEVEN SANDOR

Machines of Loving Grace is a musical chameleon.

Emerging from the desert state of Arizona, the band burst onto the scene a half-decade ago as a duo-only industrial trio.

But, after mass personnel changes, the band prices itself as a eight piece act. MOLG's new album, *Gilt*, was recorded live off the floor with few overdubs. The band decided to unplug the samplers and plug in the guitar amp.

"We just wanna rock... just kidding!" laughs keyboard player Mike Fisher over the phone from Toronto.

MOLG began as a hard-edged studio project of Fisher and vocalist Scott Benzel. But the Machines became a music industry buzz-band when Nine Inch Nails' master supremo Trent Reznor was struck by the band enough to remix the "Burn Like Brilliant Trash" single.

Guitar sampling

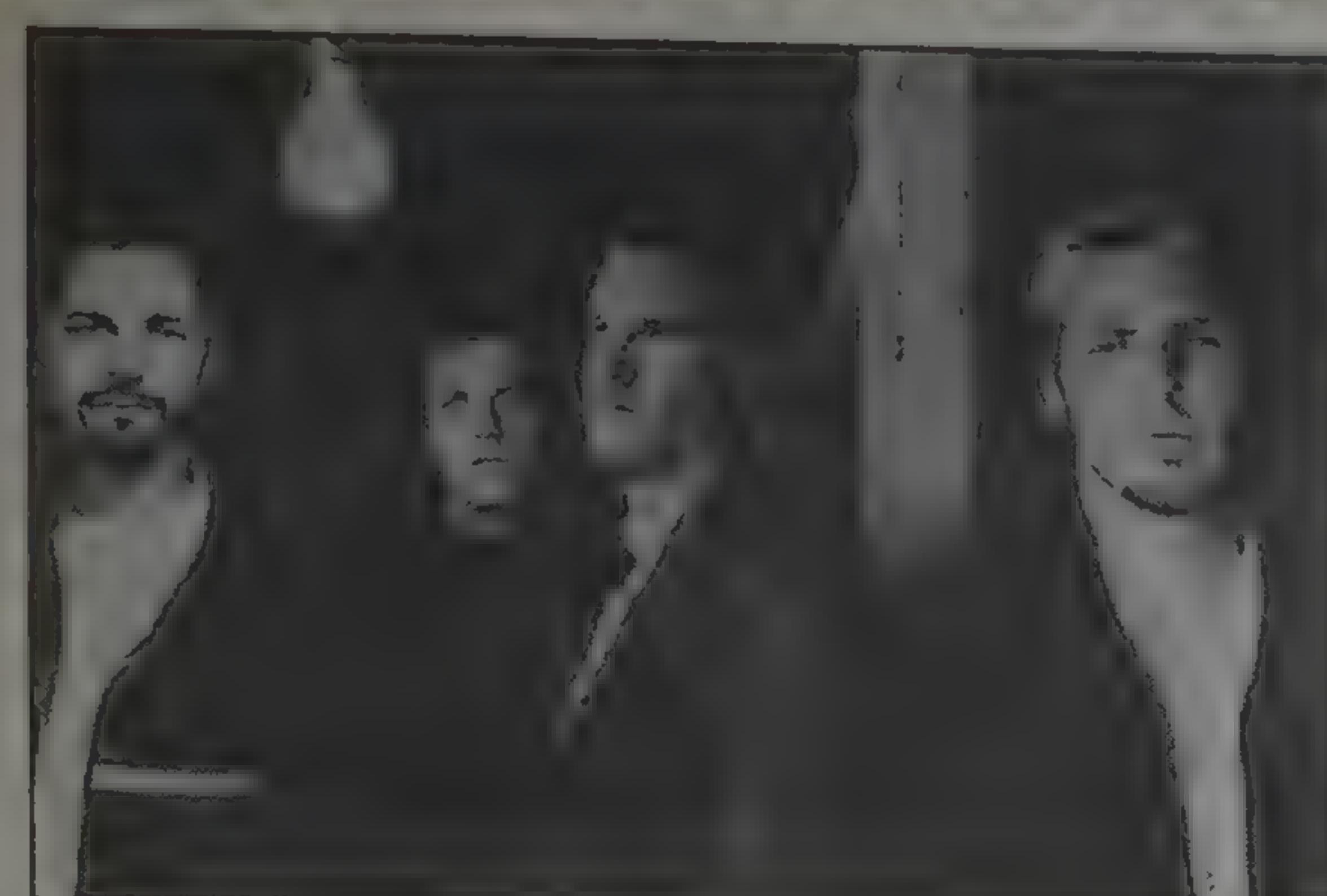
Fisher and Benzel fell in love with guitar sampling when they recorded '93's *Concentration* LP. As the band's growing popularity forced it to succumb to pressure and... gulp... play gigs.

Stuart Kupers came on to play bass and guitar. Brad Kemp was recruited to sit behind the drum set.

Benzel and Fisher discovered during wasn't so bad after all. They were rattled by the rush of leaving the stage.

They decided real guitars were better than tape-looped samples enough for them to decide to finish their studio plans of sequencing all musical accompaniment.

But Kupers and Kemp didn't



MACHINES OF LOVING GRACE

"It was the old cliche — creative differences," says Fisher.

Ray Riendeau was recruited and took over the bass chores for *Gilt*. Greg Suran and former Stabbing Westward member Dave Suycott moved into MOLG's stable to fill the guitar and drum openings.

"We discovered we really like the way we sounded live," says Benzel. "We decided we wanted to push the guitars to the forefront and reproduce our live sound as closely as we could. This is an accurate reproduction, but don't get me wrong — we still use a lot of electronics. We're still into electronics."

MOLG's newly-discovered direction may confuse those who saw the group as an industrial project.

But Benzel doesn't oppose the handle. If people want to compare MOLG to Skinny Puppy and Einstürzende Neubaten, so be it.

Valuable term

"It's no longer really a valuable term. It's been used to describe everything from early Throbbing Gristle to MC 900 Ft. Jesus. 'Industrial music' includes a lot of things, but we're not

opposed to the term."

Laibach said it best," interjects Fisher. "Of course we're industrial. We exist within the music industry."

The band still relies on technological wizardry to create its music.

"Ray, Scott and I work on a sequencing system," says Fisher. "One of us will lay down a basic musical idea — a bass line — and another one of us will take it apart and destroy it. We edit each other."

Fisher and Benzel are the nucleus of the band — but has the revolving door of fellow MOLGers disturbed them? Is this lineup for keeps? Can we expect another incarnation of MOLG when the band records again?

Neither Fisher or Benzel expect to divorce their new bandmates anytime soon.

"After we branded them and initiated them, they worked out just fine," laughs Fisher.

"Actually, we're stronger than ever with our live show. I mean, we're the same band. We all are still naked..."

"Underneath our clothes," finishes Riendeau.

Maybe that's a little more detail than we needed to know, guys.

Shuffling the geek coil

THE NATIVE

THE AMERICAN

Boston's favorite "geeky kid sister" has grown up. Juliana Hatfield now lives in New York and is more than holding her own with her solo third album, *Only Everything*.

But she recalled how awestruck she was of Beantown peers like Dinosaur Jr., Throwing Muses, The Nonheads and The Pixies when she was slogging away in The Blake Spies.

"I never really felt like I belonged, because I felt all those bands were really cool," said Hatfield a few days before her mid-out stint at The Rev Oct.

"I never really lived the typical lifestyle and I always felt like I wasn't cool or hip."

Trendy matters are of little concern to Hatfield now that she feels more at ease with herself when she launched her solo career in 1991.

Recording her latest CD, she

said, was less frenzied than her first two outings, *Hey Babe* and *Become What You Are*.

"I wanted to do a more relaxed and more laid-back approach this time," said Hatfield, who dissolved the Juliana Hatfield 3 outfit before hitting the studio.

Bit heavier

"When I started to relax, it started to get a bit heavier. It's kind of ironic. It's much easier for me to get people in there to have fun and make stuff happen."

Admittedly, more stuff is happening for her in Canada, where her records are available on the Attic label. Frostback support thus far has outdistanced the mileage she's generated in the States and her distribution deal with Atlantic.

That kind of encouragement provides Hatfield with the opportunity to breathe new life into her distorted pop material when she plays in foreign territory.

"It's really cool, because I def-

initely get a sense of freshness playing in front of crowds we've never played to."

Hatfield enjoys the best of both worlds by having deals with Attic (which is distributed by MCA) and Atlantic. But she sounded torn over the lack of subversion that the alternative scene once enjoyed.

"If you're hooked up with major labels you can get your record into a lot more stores and they can help you with exposure and more money to record," she said.

"On the other hand, it's kind of bad that the underground has become above ground, you know. In order to not be affiliated with any label, you can put out your own cassettes and sell them on the street."

But Hatfield, who plans to record a fourth album in March, isn't complaining about how bread appears on her table.

"There are benefits," she said. "Like, making a living is really cool."

Like, spoken like a true grown-up.

Gary McGowan's PROFILES

Name: Sid Estay.

Notoriety: Lead vocalist of XII House.

New CD: *Self*, released independently.



SID ESTAY

Most creative time of the day: Evening
First album bought: The first Platinum Blonde album.

Most important thing ever learned: Never, ever judge a book by its cover.

Last book read: *The Great and Secret Show* by Clive Barker.

Ambition: I want to be respected as a musician and get my message across to a lot of people.

Gary McGowan hosts Post Modern Sundays at 11 p.m. on Power 92

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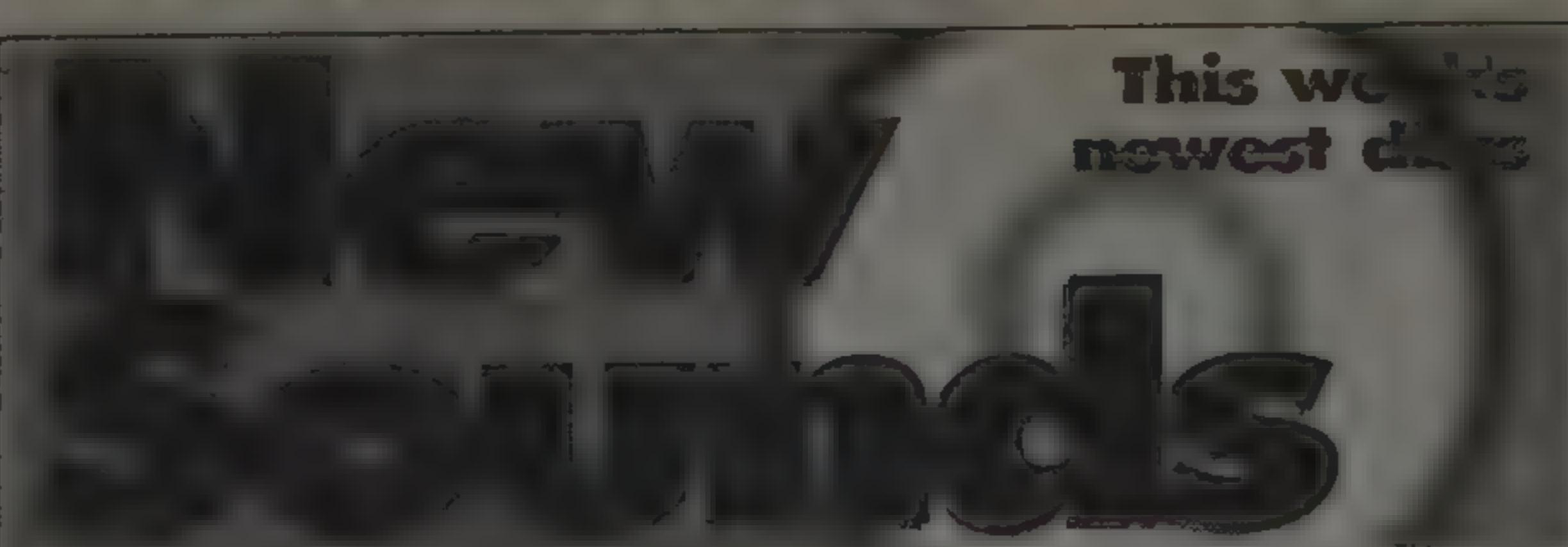
MUSIC

SFS can't be categorized

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**SIX FINGER SATELLITE
Severe Exposure
(Sub Pop)**

Throw out your record collection, kids. After listening to the new SFS, you'll have no use for it anymore. *Severe Exposure* is that good.

It's years ahead of its time — a mishmash of pounding punk rhythms, electronic sequencing, synths and roaring guitar effects. Steve Albini and Big Black pioneered punk/electronic fusion; SFS terrorized it.

In the reviewing game, I'm continually bombarded with records of which I'm forced to draw musical comparisons. *Severe Exposure* has left me scratching my head. This is an uncompromising, thoroughly original effort.

The rhythm section is exceptional, giving the noised-out vocals, guitar and synthesizers the chance to explore uncharted territory.

The seeds of discontent were sown on SFS's first LP, *The Pigeon is the Most Popular Bird*. But *Severe Exposure* reveals an even angrier, desperate group of men. *Severe Exposure* doesn't harp on the evil nature of man, it revels in it.

The album deals with hunger, lust and greed — man's need to be a cannibal. SFS aren't out to scare their fans. The band is out to devour them. The song titles say it all: "Cock Fight,"

"Rabies (Baby's Got the)" and "Simian Fever." This album is packed to the gills with cathartic aggression. No wonder there's no liner notes. What would be the point?

This isn't just music to have a Saturday night piss-up to. It's music for armageddon. Even Martin Rev and Alan Vega would worship SFS's love for the carnal.

The double synths on "Rabies" drill into the ears, warping the brain to the core. "Cock Fight" is a post-industrial anthem propelled off a wall of guitar-fuzz. "Board the Bus," is as sinister a noisefest as could ever hoped to be heard. The tribal toms of "Simian Fever" whirl emotions into a state of chaos; "Pulling a Train" features a guitar choo-choo mimic. SFS have perfected the art of musical literalism.

SFS have made an album sure to become a benchmark. *Severe Exposure* is daring and dark, terrific yet terrifying.

On the punk side, SFS make grunge and Orange County seem like music for beginners. On the industrial side, it makes Ministry look like a cheap heavy metal band.

SFS stormed off the stage angrily both times they played the Rev. Unfortunately, audiences didn't realize that was the point. SFS want to get in your face. The band doesn't pull punches.

Never has punk captured man's kind's state of rage as well as this Providence, R.I. quartet. World, you have been warned.

Steven Sande

SHE STOLE MY BEER
Mule
(independent)

Utility-grade power pop from the West Coast that sounds, mysteriously, a lot more like it came from T.O. instead. *She Stole My Beer* almost succeeds as a peppy country crossover-type album, something like Jr. Gone Wild (the name's the first clue); non-threatening yet energetic ditties, largely concerned with the clever lyrical turn of phrase (at the cost of a memorable hook), although you can hear a lot more of The Band in there, especially from the keyboards.

Absent-minded listeners could be forgiven for mistaking them for the Eagles as well, particularly during the close harmonies which abound ad infinitum. An impressive disc in terms of sheer musical competency; however, the prevailing impression is light — as in "light like a souffle." Bon appetit, eggman.

T.C. Shay

THE MAVERICKS
Music for All Occasions
(MCA)

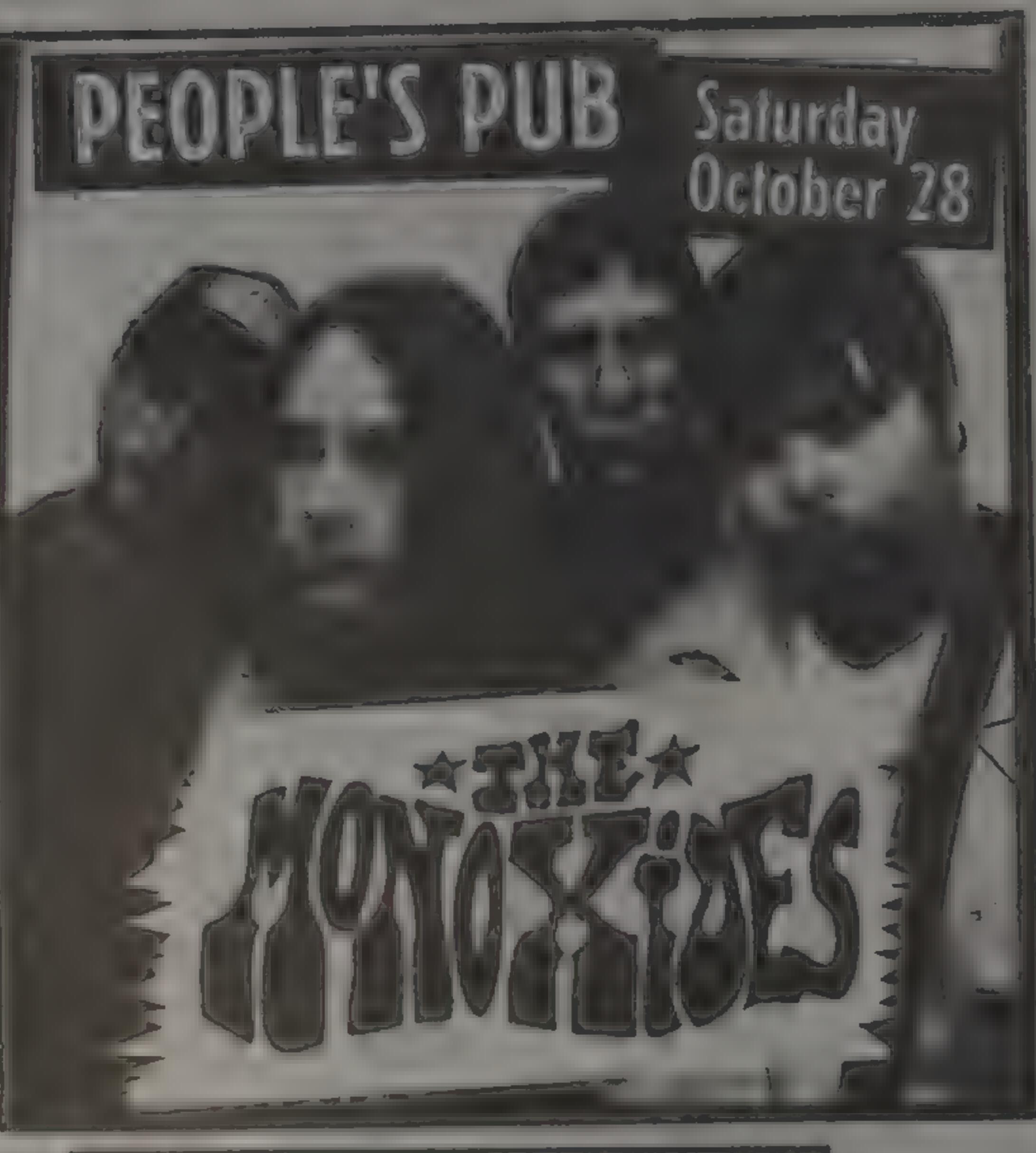
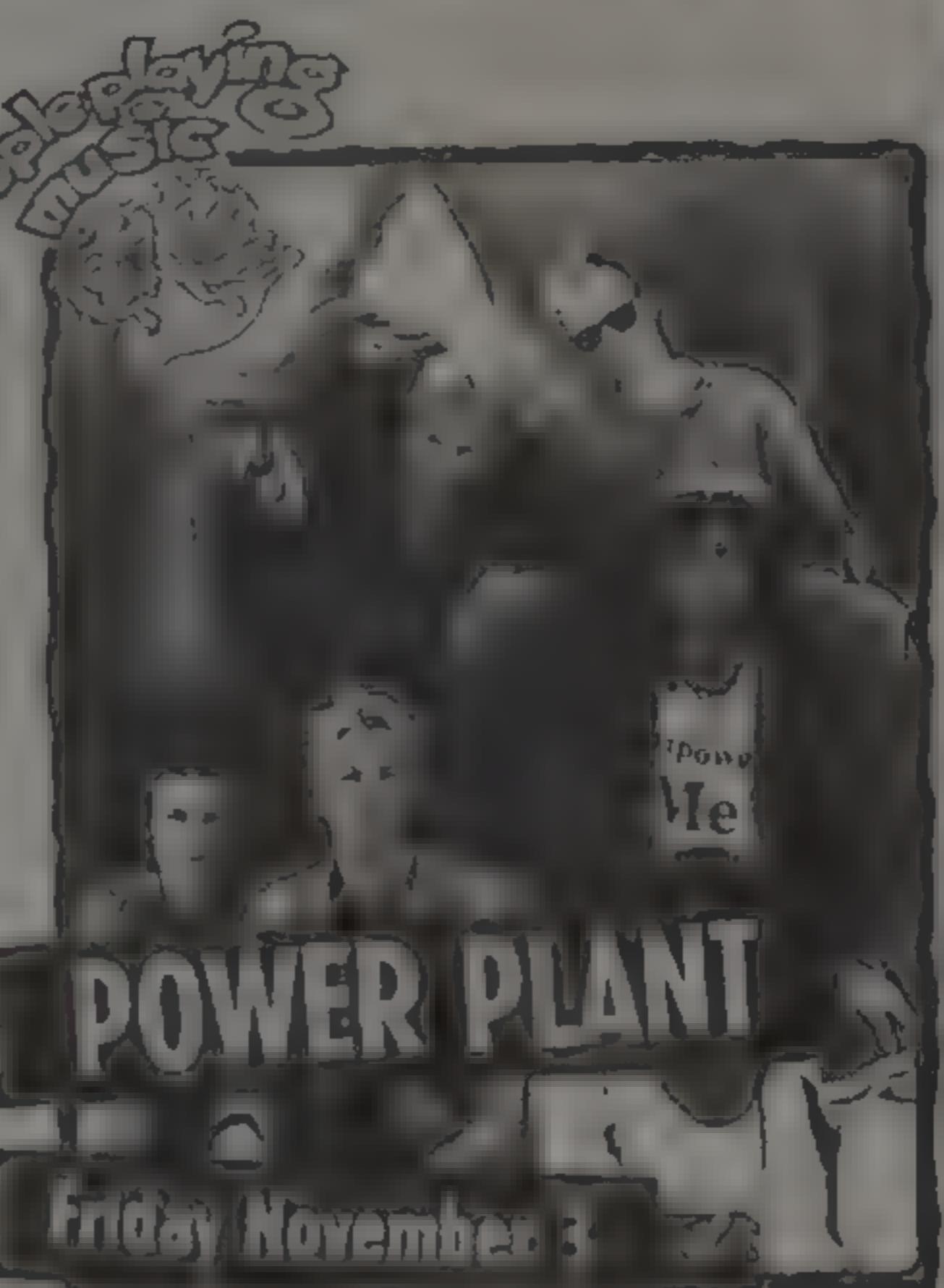
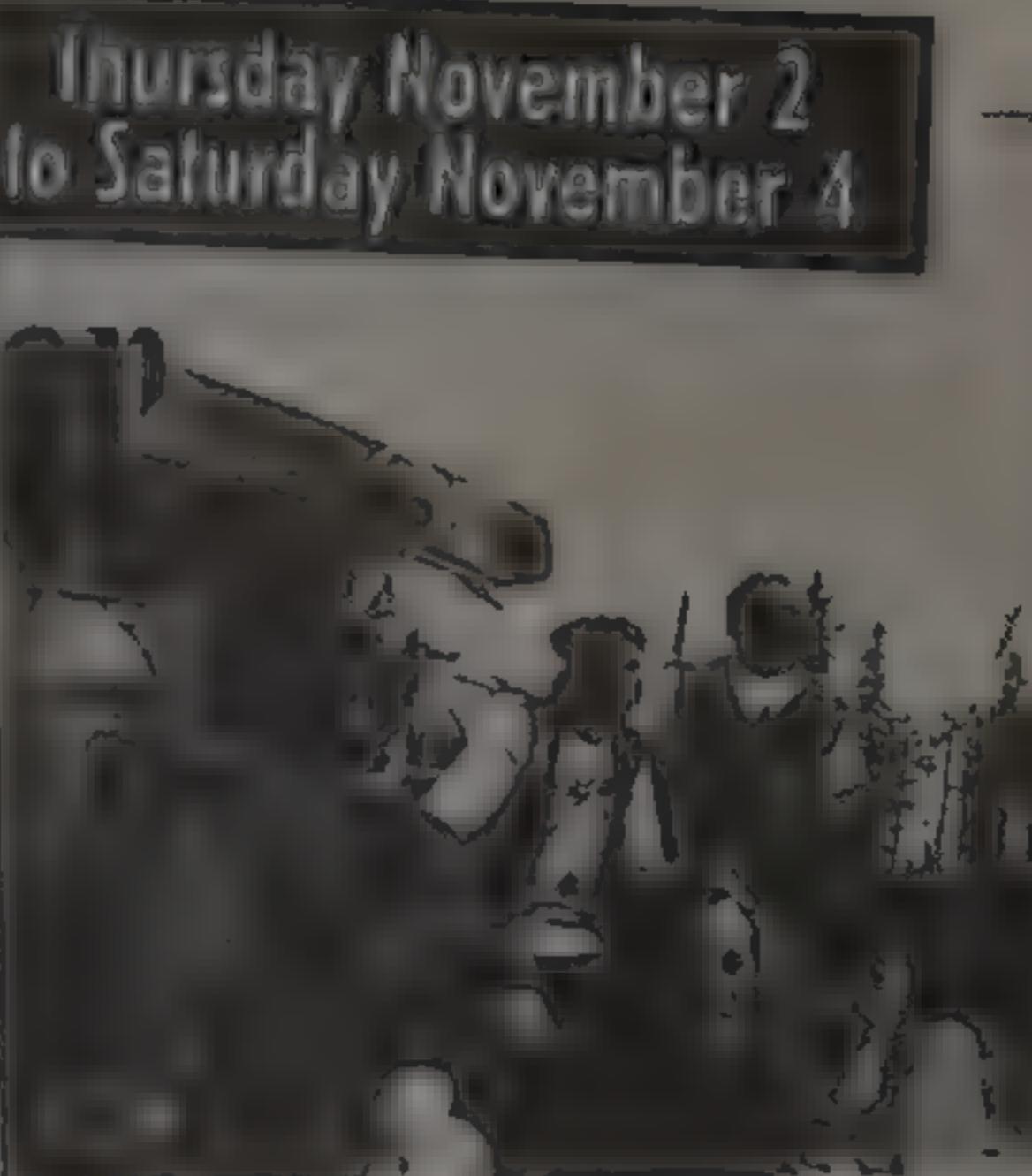
Finally, some country music that is far removed from the hype and contrived excess of formulaic modern "country" as Ralph Klein is from humanity and compassion.

This is warm, heartfelt vocal country with a wonderful sense of swing and style that will have even the non-country types like myself tappin' our toes and humming along.

Most modern country music is nothing more than bad rock 'n roll.

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MUSIC

twang and some hi-tech guitars and lighting (for the live show) have been added in order to make the hits for the masses.

Staytricks harken back to a time, to a time when people were concerned about the heart of music and the lives of the people who made it was made for. A time when music in tune and the heartfelt voice were not an object of derision, or even of some lack of talent, but the expression of feelings and action.

From the opening strains of "Foolish Heart" with its tasty swinging vo-

o

ught through to the closing duet with Trisha Yearwood, this album picks up the listener, takes him/her on a rough, freshly picked and garbed country fields and gently deposits them in the land of human relationships.

There are tunes dealing with un-

loved love, break-up heartaches,

jealousy, domestic blues and

female conflict, but you just

want to be, so drop the sneer and

kick ass.

Michael J. Berry

CURATION DUMBO DROP

(by tram)

Salversions of classic '60s tunes,

from "Hang On Sloopy" by the Mc-

Gaffs to "Think" by Aretha Franklin.

The orchestrations conducted and

posed by David Newman have

allusions to Zimmer eroticism, but New-

man's more for trumpet crescendos.

Zimmer is the composee who

scored music for Rain Man.

In this movie it makes sense,

but the premise is based on

a two-ton elephant about.

It uses touches of Balinese

influences that add color to

standard Hollywood license of

and busier is better.

Paul Compassi

SMOKING

(Lord)

(he)

is a collection of B-sides, live

John Peel sessions and cover

songs recorded over the Birmingham

masters seven-year career.

I enjoy the sound of yourself

a shit, the guitar pleasure of

the or anything which vibrates

domen, Fudge Tunnel's self-

collection is sure to please.

unge, part Godflesh grindcore,

Tunnel bridges walls of guitar

over a machine-like drum at-

like a masochist being sub-

bed a firing squad — and living

about it.

PPR Gore is a power-packed

on human spite and dis-

order. The album Black Sab-

"Changes" into a bludgeoning

word fest.

Fudge Tunnel will plow and de-

stroy — kinda like Therapy? be-

cause it's sucked.

Steven Sandor

MC MURTRY

(Lord You Into The Body)

his third album for Columbia

Records, McMurtry continues along a

road blazed by the original Trou-

roubadour, Bob Dylan, albeit in

a mythical fashion. More of an

essential Robbie Robertson, Mc-

Murtry's dry yet telling observations

of the twilight of the terminally rooted

in the context of our modern

world — from ourselves, our envi-

ronment and each other.

The ambient nature, each

icates a subtle sense of threat

or decay. Like looking at

a bouquet of flowers until

they're all withered, Mc-

Murtry captures points in time and

examines them in an impassioned,

detached sort of way.

As a result, his songs neither give his listeners a clear path to redemption, nor do they necessarily indict his characters and their frailties. They simply delineate familiar scenarios; the songs' subjects are sentenced to exist as they always have and always will, with the result that we will internally examine our own circumstances and either conclude that we're not so bad off after all, or that we'd better make a change.

Whatever way we go, we're forced to look inward. And that's a lot for a simple album of music to do.

T.C. Shaw

ELECTRAFIXION

Burned
(Spacejunk)

Whoever thought Ian McCulloch and Will Sergeant had left Echo and the Bunnymen far in the past will have to do a bit of a double-take when this new release hits the stereo.

Electrafixion's new offering seems to pick up where the aforementioned Bunnymen left off, grabbing some inspiration from fellow Brit-rock types from the same era — Gene Loves Jezebel and The Prime Movers — along the way.

This album just burns with good, hard rock the way it's meant to be, with a solid, full sound that wraps you up and thumps your battered body into weary — and satisfying — submission. The opening cut, "Feel My Pulse," sets the pace and tone for the entire effort, with a truly hellacious gonad-grabbing crunch that begins a catharsis that simply doesn't end until the final tune, "Bed of Nails," ejects your sweaty, twitching torso onto the shattered remnants of your once-secure musical complacency.

Along the way, musical oases such as "Zephyr" and "Never" add to the already intense assault on the very essence of your soul. If you like good, well-crafted hard music that isn't trying to be the latest incarnation of Grunge, this is one album you must have. Does this mean I like it?

To paraphrase the immortal words of Roger Lacocca (for all you Wiseguytypes out there...): fuckin' A, Buckwheat!

Michael J. Berry

SMOKE

ost
(Polygram)

It's like listening to urban decay in a sweaty tenement in New York while August swelters outside a broken window.

Tom Waits, still barely alive, croaks out a cracked whiskey voice "Downtown Train" and a barroom lush version of "Innocent When You Dream."

Something he could sing to the late Jerry Garcia, who gives hairy versions of "Cigarettes and Coffee" and an embarrassing acid-tripped rendition of "Smoke Gets In Your Eyes," complete with doo-wopping off-tune female chorus. To add to the incongruity, Rachel Portman adds a luscious simple piano and harp melody titled "Snow Story." Diamonds amidst a cacophonous mix of tunes that, listened to as a whole, may cause dementia.

Paul Compassi

VARIOUS ARTISTS

Ripcordz as Fuck
(EnGuard)

In this era of tribute album madness, it seems compilation records based on the work of obscure or cutting edge acts are always much better than the ones dedicated to pop icons.

The Seattle bands' tribute to The Damned was far better than that Carpenters compilation released last year. The Led Zeppelin and Black Sabbath tribute albums were nothing compared to Fortune Cookie Prize (a tribute to Beat Happening).

Even though R.E.M. are icons, their

integrity remains intact. So, Surprise Your Pig, a punk rock tribute to the band, came off as outstanding (you haven't lived until you've heard Tesco Vee's Hate Police's version of "Losing My Religion").

Maybe the reason for the difference is that it's easier for new bands to completely make over the standards of "alternative" acts, knowing the music is there to be enjoyed, not worshipped. Let's face it — the raw-dinosaur crowd wouldn't dig "Black Dog" with a rap vocal and sampled overdubs.

Ripcordz as Fuck is enjoyable for that whole punk ethic reason. For the uninitiated, the Ripcordz are Montreal's godfathers of punk rock. This tribute CD features 12 of the hottest young acts from Ottawa, Toronto and Montreal (from Crash 13 to Random Killing to Punchbuggy) butchering the tunes of their Canadian idols all in the name of fun.

The Local Rabbits transform "Silicone Teens" from a punk anthem to a DEVO-like New Wave exploration. The Planet Smashers ska version of "Cheez Metull" is bang on.

Every band succeeds in bringing their own styles and ideas into the music of the Ripcordz. Even the oldest of punk stalwarts will find this collection refreshing.

Steven Sandor

REDSUGAR

w/ St. Eustache
(BangOn / Cargo)

I've been looking forward to a new release from these weirdos from Kamloops since 1993's Medicine, the experimental album of late-night, dimly lit jamming.

Almost as before, they appear to be letting their unconscious be their guides (you have to e-mail them at redsugar@bangon.com to get the titles to their five damn tracks). The opening track is a sarcastic 12-minute ramble about all the zillions of things that are "so nice." It's like the singer's been in prison for so long that it's all nice, even the crappy stuff, which seems to include consumerist stupidity — it comes up frequently enough on the list.

Each piece of music (do we dare call these "songs?") is gripping in its own twisted way. Track #2 is a short, turbid acoustic cut, extolling the listener to "hate me like I hate you."

Track #3 is a blues-based jam with lyrics that amount to poetry being recited, although they're mixed in such a way as to make understanding them a labour of obsession. Track #4 utilizes a frighteningly too-hot low end sound to achieve a truly convincing sensation of menace (and also threatens to blow your speakers).

Track #5 is a 14-minute epic along the lines of the Velvets's "Sister Ray" that spins a serious yarn involving a son, a father and an abused mother that borders on the radio drama with a soundtrack but is far too much like psychic stress relief to be anything but autobiographical.

This isn't music, this is catharsis. Like graphic footage on the TV news, it's sometimes difficult to take in. I can only imagine how actual victims of such domestic violence would react. Maybe like this?

Forget Brian Wilson — these are exposed nerves. As challenging as they are to bear at times (you don't listen, you experience), that's what I've always liked about Redsugar — their motto seems to be "If you're going to be absolutely self-indulgent, don't try to pass it off as art, just say what it is you're doing and say it loud."

Ironically, it can be that much more easily seen as art. Redsugar still don't give a rat's ass about writing a hit single, that's fo' sure. They also seem to have a healthy distaste for current rigorous adherence to the strict notion of just what "alternative music" is supposed to be, which is mostly so far away from real — witness Green Day and their faux-Brit act — I'm asking you, who's play-acting now?

T.C. Shaw

PER NOSTRAM PRAESENTIUM VICIMUS

APOCALYPSO

THE END IS HERE

OCT 21 10 DAYS LATE WITH CHAPTER 16

OCT 22 KING LETUS WITH DIVINE RIGHT (FROM T.O.) AND 120 GRIT

OCT 24 GRIM SKUNK WITH GUESTS

OCT 28 MATINEE WITH CAROLINE RECORDING ARTISTS BRACKET

LATER THAT EVENING THE GANDHARVAS

OCT 31 HALLOWEEN BASH WITH PERCEPTUAL DISTORTION AND JADED

NOV 4 D.O.A. WITH D.B.S.

NOV 6 DEBIT WITH LIVESTOCK (FROM WINNIPEG) AND PAWN

NOV 10 RUDE BASH II THE SNA PARTY OF THE CENTURY WITH THE FEDS

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Translation: 10351-82 Ave. Downstairs)

I'm a freedom fighter

(Bored, got nuthin' to do)

Waiting for angels to call

(Gonna go buy a CD)

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HAYDEN

WITH JENNIFER KRAATZ

FRIDAY OCTOBER 27

SANDBOX

WITH NOWHERE BLOSSOMS

SATURDAY OCTOBER 28

SHE STOLE MY BEER

WITH GUESTS

THURSDAY NOVEMBER 2

ATOMIC IMPROV CO.

SATURDAY NOVEMBER 4

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MON. - FRI.
10:30 A.M. - 3 A.M.
SATURDAYS
2 P.M. - 3 A.M.
SUNDAYS CLOSED



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SAT 28: Bracket, the Gandharvas
TUE 31: Perceptual Distortion, Jaded
SAT 4: DOA, DBS
SUN 5: Deceit, Livestock, Pawn

DINWOODIES

SUB, U of A, 492-4764
FRI 27: Skydiggers, Weeping Tile

PEOPLES

10620-82 Avenue,
433-9411

THU 26: Egg, Pawn & A mber
FRI 27: Halloween Costume Ball
SAT 28: Monoxides, 3D Vampires,
Chicken Hawk
TUE 31: Fetish Bash
WED 1: Gothic Industrial Dance
THU 2: Kissing Ophelia, Dog Rocket &
Rebel Angels
FRI 3: Grave Party
SAT 4: the Piemyn, Harper's March

REBEL

10551-82 Avenue, 433-3600
FRI 27: Ten Days Late
SAT 28: Sweaters, Slugged
FRI 3: Greyhound Tragedy
SAT 4: Idyl Tea

THE REV

10030-102 Street, 423-7820
THU 26: the Vinaigrettes, the Bodkins
SAT 28: SNFU, Bracket

TUE 31: Rev Super Scream Halloween
Party

THU 2: the Mahones

SAT 4: 80's Retro Party

RITCHIE COMMUNITY CENTRE

7727-98 Street, 439-3729
FRI 27: Inquisition, Slugger, Escape
From Uranus, Lymphlynch, the
Generics, Phil the Poet

ROGUELOON CAFE

10922-88 Avenue, 433-8369
FRI 20: Andrew MacCormack
SUN 28: Open Stage with Dr Oxide

BLUES & ROOTS

ARDEN THEATRE

5 St. AnneStreet, St. Albert,
459-1542

FRI 27: Laura Smith & Don Ross

BLUES AT THE POLE

Piatti, 14203 Stony Plain Rd, 451-
4555

every SUN: House Jam
SAT 28: Denver Boots
SUN 29: Jam with the Denver Boots

BLUES ON WHEEL

10329-82 Avenue, 439-5058

every SAT: Blues Jam
THU 26-SAT 28: Johnny V
TUE 31-SAT 4: Ossee Anderson

BLUES ON WHEEL

11223 Jasper Avenue, 488-5409

every SAT: Live Middle Eastern Music

CITY MEDIA CLUB
6005-103 Street (CKER Building),
433-5183

SAT 28: Sticks & Stones, Irish Stew

CITY SLICKERS SALOON

71 Street & 78 Avenue,

463-1501

FRI 27-SAT 28: Black & Blue

CLUB CAR

11948-127 Avenue,

453-1995

FRI 27-SAT 28: Next Exit

CLUB OLE OLE

Days Inn Hotel, 10041-106 Street,

423-1925

FRI 27-SAT 28: Tilo Paiz

ROLLING THUNDER

Bonnie Doon Hall, 9240-93 Street,

438-6410

FRI 27: Laura Love Band

FRI 3: UHF

GRINDER

10957-124 Street,

453-1769

SAT 28: Tacoy Ryde

SUN 29: Rusty Reed Blues Band

HORIZON STAGE

1001 Calahoo Road,

962-8995

SAT 4: Crystal Plamondon

JUBILEE AUDITORIUM

11455-87 Avenue,

451-8000

THU 26-FRI 27: The Rankin Family

FOUR ROOST CAFE

10407-82 Avenue,

432-9141

THU 26-SAT 28: Rodger Stanley & the
Magic Washboard

TUE 31: Kent Sangster

WED 1: Lester Quitzau & Kent Sangster

SAT 4: the Rusty Reed blues Band

KARMA

116 Street and 104 Avenue,

429-2816

every WED: House Jam

THU 26-SAT 28: Holger-Rault Project

TUE 31: Steve McGarrett's Hair

SHOOTBACK CAFE

10333-112 Street,

421-1326

THU 26-FRI 27: Maracujah

SAT 28: the Downboys

MON 30: pHatty

TUE 31: the Down Boys

WED 1: Leigh Friesen CD Release Party

THU 2-SAT 4: Captain Tractor, Plaid

Tongued Devils

SHOOTBACK CAFE

Mayfair Hotel, 10815 Jasper Ave,

423-1650

FRI 27: Jackson Delta

DETROIT TOUL CLUB

Oliver Community League,

10326-118 Street,

488-6649

FRI 27: Open Stage with Vern Lee

WINDY'S RESTAURANT

1913-105 Street,

448-7227

every SUN: Open Jam

FRI 27-SAT 28: House of Payne

COUNTRY

OLD BOYS

Continental Inn, 16625 Stony Pla
Road, 484-7751

THU 26-SAT 28: Dynamic Duo

MON 30-SAT 4: Gene Friske

BLUE MOON LOUNGE

1525 Millwoods Road East, 469.
1117

FRI 27-SAT 28: Gary & Dot

FRI 3-SAT 4: Gary & Dot

COWBOY'S

Continental Inn, 16625 Stony Pla
Road, 484-7751

THU 26-SAT 28: the Trucks

THU 2-SAT 4: Mickie Lynn

COOK COUNTY SALOON

- 103 Street & 80 Avenue, 432-C

THU 26-SAT 28: Steve Ashley

TUE 31-SAT 4: Gone Country

COWBOYS

10102-180 Street, 481-8739

MON 30: the Goods

WEST SIDE

3414-118 Avenue, 474-0456

THU 26-SAT 28: Gone Country

MON 30-SAT 4: Lorilee Brooks

PEACE & LOVE

8115-118 Avenue, 477-3565
every SUN-MON: Karaoke

FRI 27-SAT 28: Rising Country

FIDDLER'S ROOST

8906-99 Street,

LISTINGS

POWER PLANT
U of A, 492-3101
THU 26: Hayden, Jennifer Kraatz
FRI 27: Sandbox, Nowhere Blossoms
SAT 28: She Stole My Beer

REGENCY DINNER THEATRE
7230 Argyll Road,
468-6313
THU 2->Sh'Bop-Fab 50's Live Musical Review

ROAD HOUSE
Continental Inn,
16625 Stony Plain Road, 484-7751
THU 26-SUN 29: Triple X
FRI 27-SAT 28: Screamin' Hornets

THUNDERDOME
9933-63 Avenue,
433-DOME
FRI 27: California Playmates

YESTERDAY'S LOUNGE
112-205 Carnegie Dr, St. Albert,
459-0295
FRI 27-SAT 28: Blackboard Jungle
FRI 3-SAT 4: Dead Famous

THE ZOO
The Morinville Hotel, 439-3327
FRI 27-SAT 28: Smokies Playground

RIVERVIEW LOUNGE
10143 Saskatchewan Drive, 434-8549
every WED: Jazz Open Stage

SECOND CUP
11210 Jasper Avenue,
424-2061
FRI 27-SAT 28: Loose Goose

SELECT RESTAURANT & BAR
10180-101 Street,
429-2752
FRI 27-SAT 28: Debbie Boodram Trio

WINE STREET
10815 Jasper Avenue,
448-0037
FRI 27-SAT 28: Brett Miles

YARDBIRD SUITE
10203-86 Avenue,
432-0428
every TUE: Jazz Jams

FRI 27: AWOL Love Vibe
SAT 28: Carla Bley & Steve Swallow

LOCAL PUBS

CLIFF CLAYMINS
9710-105 Street,
424-1614
FRI 27-SAT 28: Bruce Pooley

CROWN & DERBY NEIGHBORHOOD INN
13103-Fort Road,
478-2971
THU 26-SAT 28: Leigh Friesen

DOG & DUCK PUB
180 Mayfield Common,
489-7766
every FRI-SAT: Karaoke

ELEPHANT AND CASTLE
Eaton Centre,
424-4555
every TUE-SAT: Dave Heibert

WEM, 444-3555
every TUE-SAT: Brad Scott

DOUG'S PUB
17803 Stony Plain Road,
484-8000
every FRI: Karaoke

MICKEY FINN'S
10511-82 Avenue,
439-9859
THU 26: Plaid Tongue Devils

RAY'S SALOON
15211-111 Ave., 484-0918
every FRI: Karaoke

Don Ross plays the Arden Fri. Oct. 27.

JAZZ

KOFFEE CLUB
10348-108 Street,
424-4985
every SAT aft: Dave Babcock & the Groove Merchants

THUG'S CAFE
10520-102 Avenue, 452-5130
SAT 28: Anna Beaumont
every SUN: Jazz Open Stage with John Gray

BELLO DOLCE
10725-124 Street,
454-8527
THU 26: Charlie Austin Quartet
THU 2: PJ Perry Trio

BLUES STATION
10322-111 Street, 424-6182
SAT 28: Kent Sangster Duo

LIVE COMEDY

GOODFELLOWS
10160-100A Street, 428-8887
every SUN: Live Comedy

INTANGIBLE SALOON
16648-109 Avenue, 444-7474
every MON: Comedy Night

TURKEY'S
Bourbon St., West Edmonton Mall,
481-9857
every TUE: Hypnotists
every SUN: Vaudeville Variety Revival

THU 26-SAT 28: Ron Vaudry,
Kandi Abelson, Andrew Grose

SUN 29: Rick Bronson

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PEOPLES

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Hallowe'en Costume Ball
with Doug Stewart, Renfield

SATURDAY OCT. 28
MONOXIDES
3 D VAMPIRES • CHICKEN HAWK

TUESDAY, OCT. 31
Fetish Bash
with Doug Stewart, Renfield

WEDNESDAY, NOV. 1
Goth-Industrial Night
with Doug Stewart, Renfield

THURSDAY NOV. 2
KISSING OPHELIA
DOG ROCKET • REBEL ANGELS

FRIDAY NOV. 3
Grave!

SATURDAY NOV. 4
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and HARPER'S MARCH

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433-9411 10620 82 ave.

SAT 28: Tombstone
SAT 4: Kidd Country

POP & ROCK

AUD DUCK PUB
102 Avenue,
424-1614
103 Stony Plain Road,
424-1614
103 Street,
424-1614
SUN: Jam with Gary Lloyd and
Guitarmakers
SAT 28: The Howlers
Gary Lloyd Monster Jam: the
Guitarmakers, Don Johnson,

MON 31

SAT 4: the Tomatoes

102 Avenue,
424-1614
SAT 28: Lionel Rault Trio
SAT 4: Nite Life

102 Street,
424-1614
ED: Ultimate Jam Sessions
6-SAT 28: Steve McGarrett's
1: Halloween Disco Bash
2: Mike Plume

102 Avenue,
424-1614
SAT 28: 5 Capital Rs
102 Street,
424-1614
AT 28: Dash Rip Rock

TOBER 26
Pepper Records
presents
EGG
PAWN
MBER 416

OPLES
10620 82 AVENUE

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DOWNTOWN
116 St. & 104 Ave. 429-2816

HALLOWEEN
with Steve McGarrett's Hair

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OLIVER SQ. WEST

Hard Rock
CAFE

VILLE
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GALLERIES — SHOWS OPENING

BEARCLAW
10403-124 St,
482-1202
Works by Jim Logan. Oct 30-Nov 10.
Opening reception, artist in attendance
Oct 28, 2-4 PM.

EDMONTON ART GALLERY
2 Sir Winston Churchill Sq.,
422-6223
1ST PROJECT ROOM: INAUGURAL
EXHIBITION: This space is set aside for
the needs and interests of the
professional arts community.
2nd exhibit opens Oct 28.

HARCOURT HOUSE GALLERY
3rd Floor, 10215-112 St,
426-4180
(I) UTILITY: AN ASSORTMENT OF NEW
APPLIANCES: A view of household
appliances by Lesley Menzies.
Until Nov 25. Opening reception THU,
Oct 26, 7-11 PM.

KATHLEEN LAVERTY GALLERY
10411-124 St,
488-3619
CURRENT CONCERN: Recent
paintings by Leslie Poole. These works
reveal Leslie's thematic, metaphorical
approach to art. Nov 4-23.
Open reception SAT Nov 4, 1-5 PM

OFFENTS HAUPT GALLERY
The Multicultural Heritage Centre,
Stony Plain,
963-2777
Collage & mixed media by Karen Hoines;
Photorealist paintings by Vladimir Sevcik;
Wood carvings by Jerry Moskol.
Until Nov 27.
Opening reception Oct 29, 1-4 PM.

ART GALLERIES

ALBERTA CRAFT COUNCIL
10106-124 St,
488-5900
CALGARY GLASSWORKS: Works of
Calgary-area glass blowers and
sculptors. Also QUILTS: by Judy Villett;
WOOD VESSELS: by Alan Lindoe;
KNIVES: by Emil Bucharsky;
POTTERY: by Jim Etzkorn;
GLASS ART: by V6. Until Oct 28.
EDMONTON ART GALLERY
2 Sir Winston Churchill Sq.,
422-6223
BARBARA ASTMAN: PERSONAL/
PERSONA: Photo-based and sculptural
work. Until Oct 29.
OBJECT REALITIES: Assemblages and
other constructed artwork. Until Nov
12. WORKS FROM THE COLLECTION:
1930-1950: Works that fall between the
Group of Seven and the rise of
Modernist abstraction. Until Nov 12.
MODES OF ABSTRACTION: Paintings
and sculptures from the gallery
collection. Offers insight into various
modes of abstraction from Post Painterly
to New New Painting. Until Nov 12.
WHAT'S NEW 1995: A great new
selection of works. Until Nov 18.

FINE ART GALLERY
Fine Arts Building, U of A, 492-2981
RUBENS TO PICASSO: Four centuries of
Master drawings. Show extended until Nov
2.

LATITUDE 51 GALLERY
10137-104 St,
423-5353
ARTICLES OF FAITH: Prints and
sculpture, by Nick Dobson. Until Nov
24.

PRENTICE GALLERY
110 Grandin Park Plaza, 22 Sir
Winston Churchill Ave, St. Albert,
460-4310
PHOTO INSPIRATIONS: Mixed
media work by Nancy Biamonte,
Bernardien Knol, Candace Makowichuk,
Vladimir Sevcik, Denis Wall.
Until Nov 4.

ANOSA
Edmonton Centre, lower level,
426-4520
Handmade masks and masked dancers
by Claire Berrette; drags of "Golden
Androgynous People" by Katherine
Tam; Oil figurative pugs by Rhonda
Harper Epp. Tiger Pugs by Kevin
Maynes, Abstract Pugs by Aaron
Anderson.

ARTISTICALLY SPEAKING
Callingwood Sq, 6717-177 St,
487-6559
Water colors - traditional style, still life,
clowns and florals by artist Jean Blimie.

THE ARTIST COLONY
22 Sir Winston Churchill Ave, St. Albert,
460-7842

View the work and studios of artists in
Grandin Mall. Thurs & Sats. ART WALK:
WED, Nov. 1.

BEARCLAW
10403-124 St, 482-1202
Gallery artists.

BIG TEE MURK
10114-123 St, 482-2854.
Works by Joanne Cardinal Schubert,
warshirts,works on canvas & paper. Until
Nov 2.

COMMERCE PLACE/AGGREGATE
Commerce Pl, 10155-102 St, 431-1640
40 CELCIUS... A SURVEY OF THE
VISUAL ARTS IN EDMONTON: Group
show. Until Oct 28.

BOULDERSTON
10332-124 St, 488-4445
Still lives & figurative encaustic works
by Tony Sherman.

EAGLE CHT GALLERY
9205A Argyll Rd, 435-5384
Watercolors by Doug Gillett. Until Oct
30. Watercolors by Karen Arnett &
Peggy Amrett. Nov 10-28.

ELECTRON DESIGN STUDIO
12419 Stony Plain Road, 482-1402.
SOMETIMES SMALLER IS FINE:
Ceramics by Arne Handley; Drgs & Ptg
by
David More. Until Nov 6.

EXTENSION CENTER GALLERY
Faculty of Extension, 112 St, 83 Ave, U
of A, 93 University Campus NW, 492-
3034
PRELUDE PLUS: Work by Douglas D.
Barry, Professor Emeritus.

THE FRONT
12312 Jasper Ave, 488-2952
FIRST NATIONS PAINTED VISIONS:
Group show of established and
emerging First Nations artists. Until Nov
1.

THE FRINGE GALLERY
The Paint Spot, 10516 Whyte Ave,
432-0240
Main Floor: SEEDS: Ptg by Pamela
Thurston. Thru Oct. INK DRAWINGS:
by Arlene Wasylchuk. Thru Nov.
Basement: COLOR EXPOSURE: Water
color on paper & oil on masonite by
Maureen Harvey. Until end Nov.

KATHLEEN LAVERTY GALLERY
10411-124 St, 488-3619
EDMONTON ABSTRACTION: Work of
three maturing Edmonton Abstractionists:
Barbara Akins, Dick Der, Greig
Rasmussen. All three artist exploration of
line, shape and color feature broad
diversities. Until Nov 1.

LAUREL GALLERY
U of A Hospital, 8440-112 St, 492-
4211
THE JOY PROJECT: Photo based images
by Robert Chelmick. Until Nov 1.

METROPOLITAN HEALTH CENTRE
16940-87 Ave, 484-8811, ext 6475
NW Corridor, Main Fl: THE PURIFIERS:
Works by Arlene Wasylchuk. Until Dec
6.

NUCLEUS CACTUS
10752-124 St, 455-9922
American Southwest original art and
prints.

PITT GALLERY
Basement 10116-124 St,
488-4274
Non-profit art show, various local
artists.

PRIMETIME
201, 10324-82 Ave, 439-9026
Lithic stone art by Master Knapper Virgil
J. Tonn; Odontolite carvings & jewellery
by Allan Munro. Watercolors, acrylics,
Native artworks, walking sticks by
gallery artists.

ROYAL LE PAGE PARISIAN DESIGN GALLERY
Royal LePage Bldg, 10130-103 St,
426-4035
Gallery artists. Thru Oct.

10TH ANNUAL CANADIAN GLASS SHOW
Royal LePage Bldg, 10130-103 St,
426-4035
In association with Smashing Glass Inc.
Until Nov 30.

TELEGRAM GALLERY
9860-90 Ave,
433-0388
Featuring new miniature watercolors by
Bill McKibbin; oil paintings by Ron
Fraser & John Kaufman. 2D & 3D work
of gallery artists. Until Nov 15.

TEATRORAMA THEATRE ART GALLERY
10831 University Avenue,
433-5807
PEARL MURRAY: Landscapes, floral
and memories of homestead in several
mediums. Until Nov 23.

WESTIN HOTEL
10135-100 St,
426-4035
Watercolor pugs by Jasper artist Barb

VANDERKELIE
10344-134 St,
452-0286
NORMAN YATES: landscape paintings.
Until Nov 6.

VOTIV DESIGN GALLERY
10041-102 St, 426-7609
Codiva gowns, velvet cloaks; sculpted
metal, tables, vases; paintings,
furniture, accessories; funky furniture,
jewelry.

WEST END
12308 Jasper Ave, 488-4892
FRENCH CANADIAN COLLECTION:
Paintings by Castonguay, Del Signore,
Martineau, Rebray, St. Gilles and
Savignac. Until Oct 31.

MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave,
453-1078
Display of vintage aircraft, history of
Alberta aviation and its pioneers. Open
Mon-Sat.

ALBERTA LEGISLATURE BUILDING
415 Legislature Building, 427-7362,
427-2826.

Free guided tours of the Legislature

ALBERTA RAILWAY MUSEUM

24215-34 St,
472-6229
Housed in the railway station built at
St. Albert in 1909, artifacts representing
technology and history of western
Canadian railways.

C&E(1891) RAILWAY MUSEUM

10447-86 Ave,
433-9739
A replica of the 1891 station. Featuring
historical photos, costumes & artifacts.
Open Tues-Sat.

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13,
361-1351
A tribute to the people who pioneered
and advanced aviation in Canada.
Open year-round.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave, 422-
1970
THE SCHOOL LIBRARY: Browse
through old textbooks and yearbooks.

MUSKE HERITAGE MUSEUM
St. Albert Place, 5 St. Anne St, St. Albert,
459-1528
HISTORY OF ST. ALBERT: Permanent
exhibit

FORT EDMONTON: An exhibit from the
Provincial Museum, telling the story
of the fur trade and early history of
Edmonton. Until Nov 26.

METIS HARVEST: A showcase exhibit
about seasonal Metis lifestyles... in
cooperation with the Metis Nation.
Until Nov 17.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave,
453-9131
CARNOSAURS: Examine actual
dinosaur fossils in a paleontological dig.
Until Apr 8.

THE BUG ROOM: Look for a special
addition this fall.

DISCOVERY ROOM: For preschoolers
in daycares and early childhood
schools. Experience a program rich in
hands-on learning. Until Feb 2.

TEDDY BEARS: Teddy bear collection
day SAT Nov 4, 9-5 PM in the lobby.
Limit of two bears per person.
REYNOLDS-ALBERTA MUSEUM,
Wetaskiwin, Highway 13.
1-800-661-4726.

Bicycles, cars, farm equipment...
reflections of Alberta's transportation
history. Open daily.

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave, 441-2077
Set in the original Old Strathcona
Telephone Exchange Building (1912).
Past, present & future developments are
introduced through interactive displays.
Open Mon-Fri.

UNIVERSITY LIBRARY

BRUCE PEEL SPECIAL COLLECTIONS,
RUTHERFORD SOUTH,
492-5998

JOHN BUNYAN(1628-1688); THE
BOOKS HE READ, THE WORDS HE
WROTE: An exhibit of mostly
Seventeenth-Century Books.
Until Dec 22.

UNIVERSITY LIBRARY

433-3399
John Sproule directs this hostage drama
by British writer Barry Keefe about a
student who traps his teachers in a
school stockroom. Until Nov 5.

TEATRO LA QUINDICINA — A NEW PLAY BY LEMOINE

Varscona Theatre, 10329-83 Ave,
433-3399

A new comedy but the details have not
been released. It will feature Davina
Stewart, Jeff Haslam, John Kirkpatrick,
and the return of that luscious Teatro gal
Miss Jane Spidell. Nov 9-25.

DARK OF THE MOON

Walterdale Theatre, 103 St, 83 Ave,
455-0770

Based on the ballad of "Barbar Allen". A
haunting, romantic story about the
forbidden love between an elfin witch
boy and a beautiful Smoky Mountain girl.
Until Oct 28.

LETTERS IN WAITING

Workshop West Theatre,
Kaasa Theatre,

477-5955

Set in World War II, Allan, a young
recruit who is sent overseas, and Moira,
a young woman who moves to Edmonton
to work at the military base at Blatchford
Field. Nov 1-19.

YUK YUK'S

Bourbon Street, WEM, 481-9857

Variety Night every Wed.

THEATRE

THEATRE SPORTS

Varscona Theatre, 10329-83 Ave,
433-3399

Every FRI night at 11 PM join the entire
TheatreSports gang for Edmonton's
longest running comedy show.

DYNASTY

Varscona Theatre, 10329-83 Ave,
433-3399

The Live Improvised Soap Opera. Every

MON night @ 8 PM.

DA

Citadel Theatre, Maclab Stage, 9828-
101A Ave, 425-1820

A son needs to come to terms with his
father and himself. A play about
paternity, adolescence, familial love
and the tricks and distortions of
memory. Until Oct 29.

LATER LIFE

Citadel Theatre, Shoctor Stage,
9828-101A Ave, 425-1820

A courtship on an elegant patio, an
improbable meeting of mature lovers
trying to rekindle an affair. Oct 29-Nov
19.

LETTERS IN MARTINE

Kaasa Theatre, Jubilee,

477-5955

DANCE

ALBERTA BALLET
Jubilee Auditorium, 11455-87 Avenue,
451-8000
FRI 3-SAT 4: Carmen & Other Works

BRIAN WEBB PRESENTS
John Haar Theatre,
Grant McEwan Campus,
497-4416
FRI 3: Sylvain Emard Danse

CONVENTION CENTRE
9297 Jasper Avenue,
421-9797
FRI 27: 2nd Annual Shumka-fest
Cabaret

KIDS STUFF

ABERN THEATRE
5 St. Anne Street, St. Albert,
459-1542
SAT 29: John Pattison

CALDER LIBRARY
12522-132 Avenue,
496-7090
SAT 28: Halloween Craft
SAT 4: Painting Poppies

CAPILANO LIBRARY
98 Avenue & 50 Street,
496-1802
every TUE: Hey Diddle Diddle
every FRI: Once Upon A Time
SAT 28: Halloween Puppet Show

CASTLEDOWNS LIBRARY
15333 Castledowns Road,
496-1804
SAT 28: Halloween Howl

CENTENNIAL LIBRARY
7 St. Winston Churchill Square,
496-7000
SAT 28-SUN 29: Full BellyLaugh
Players

FORT EDMONTON PARK
Fox Drive & Whitemud,
496-8774
FRI 27-SUN 29: Frightful Fun X 3

EDMONTON LIBRARY
8310 88 Avenue,
496-1808
every SAT: Future Scientist's Club
every SAT: Saturday Funtime
SAT 28: Halloween Party

LONDONDERRY LIBRARY
137 Avenue & 66 Street,
496-1814
every SAT: Future Scientist's Club
SAT 28: Ghosts in the Library

MILLWOODS LIBRARY
2331-66 Street,
496-1818
SAT 28: Halloween Bash

PRINCESS THEATRE
10377-82 Avenue,
433-0979
SAT 28: The Pebble and the Penguin

PROVINCIAL MUSEUM
12845-102 Avenue,
453-9100
SAT 28: Pet Rock Collections

SOUTHGATE LIBRARY
1 Avenue & 111 Street, 496-1822
SAT 28: Junior Edmonton Stamp Club

TRUCEWOOD LIBRARY
1555-95 Street,
496-7099
SAT 28: Halloween Party

WEST EDMONTON MALL
44-5200
TUE 31: Mall Safe Trick or Treat

WODCROFT LIBRARY
3420-114 Avenue,
496-1830
every THU: Making Puppets

CLASSICAL MUSIC

ALBERTA COLLEGE
10225 MacDonald Dr., Muttart Hall,
425-7401
THU 26: Brandon University Trio

EDMONTON CHAMBER MUSIC SOCIETY
Convocation Hall, U of A, 433-4532
WED 1: Emma Kirkby-soprano &
Anthony Rooley-lute

EDMONTON SYMPHONY ORCHESTRA
Jubilee Auditorium, 11455-87 Avenue,
451-8000
SAT 28-SUN 29: Master Series

KODOGALL LUNCH CONCERTS
0086 Macdonald Dr.,
496-4964
WED 1: Diane Persson, John Mahon,
Hiromi Takahashi

UNIVERSITY OF ALBERTA DEPT. OF
Communication Hall, U of A, 492-0601
SAT 28: Kilburn Memorial Concert

LISTINGS

Highlights

List your event FREE! VUE FaxPhone 426-2899 The Deadline is 3:00 pm Friday

OCT 26 THU

GREENWOOD'S BOOKSHOPPE PRESENTS PJ O'ROURKE
Princess Theatre, 10337-82 Ave., 433-5785
Travel writer for Rolling Stone Magazine talks about his new book Age & Guile Beat Youth, Innocence and a Bad Haircut.
Time: 7:00pm ; Admission is free

HAYDEN IN CONCERT
Power Plant, U of A, 492-3101
More morose than Morrissey.
Time: doors at 7:00 PM ; Tix: \$5

THE RANKIN FAMILY IN CONCERT
Jubilee Auditorium, 11455-87 Ave., 451-8000
Celtic descendants from Cape Breton Clan
Time: 8:00pm ; Tix: \$32.50

OCT 27 FRI

ALL AGES ALTERNATIVE HALLOWEEN GIG
Ritchie Community Centre, 7727-98 St, 439-3729
Featuring Inquisition, Slugger, Escape from Uranus, Lymphlynch, the Generics, and Phil the Poet.
Time: show at 7:00pm ; Tix: \$6, In costume \$5

THE 2ND ANNUAL SHUMKA-FEST CABARET
Edmonton Convention Centre, 9797 Jasper Ave., 451-8000
Featuring Shumka, Trembita, and the Borsch Bros.
Time: 7:00pm ; Tix: \$17.25

FORT EDMONTON PARK'S FRIGHTFUL FUN X 3
Fort Edmonton Park, Whitemud & Fox Dr., 496-8774
Fort O'Fear, Spooks R Us, and Apprehension Avenue. Frightful fun for the whole family.
Time: 6:00pm-12:00am ; Tix: Kids \$2, adults \$6, Fort O' Fear \$1

THE SKYDIGGERS AND WEEPING TIE IN CONCERT
Dinwoodie Lounge, SUB, U of A, 492-4764
New album out on Warner.
Time: doors at 8:30pm ; Tix: \$12

OCT 28 SAT

EDMONTON SYMPHONY ORCHESTRA'S MAGNIFICENT MASTER SERIES
Jubilee Auditorium, 11455-87 Ave., 451-8000
Featuring cellist Lynn Harrell. Program includes Beethoven, Haydn, Faure & Rossini
Time: 8:00pm ; Tix: \$15-\$35

FIGG'S HALLOWEEN FRIGHT NIGHT
Figg's Cafe, 10520-102 Ave, 452-5130
A jazzy dinner with the Anna Beaumont quartet
Time: 9:30pm-12:30am ; Tix: \$25

KILBURN MEMORIAL CONCERT
Convocation Hall, U of A, Old Arts Bldg, 433-4532
Featuring baritone Louis Quilico and pianist Christina Petrowska. Program will include opera arias and piano transcriptions. Time: 8:00pm ; Tix: \$1

LAST RUN OF DARK OF THE MOON
Walterdale Playhouse, 10322-83 Ave., 439-2845
Witches and the occult perfect for Halloween
Time: 8:00pm ; Tix: adult \$10, student/senior \$8

SNFU AND BRACKET IN CONCERT
Rev Cabaret, 10030-102 St, 423-7820
Edmonton thrashers return home.
Time: doors at 8:30pm ; Tix: \$8

MEMBERS OF THE COMMUNITY POPULATION IN RESISTANCE IN GUATEMALA SPEAK
Ganeau United Church, 11148-84 Ave, 420-6792
Hear the personal experience of survivors Vincente Calmo and Domingo Chel and their struggle for self determination.
Time: 4:00pm ; Admission is free

OCT 29 SUN

EDMONTON PARK'S FRIGHTFUL FUN X 3
Fort Edmonton Park, Whitemud & Fox Dr, 496-8774
Fort O'Fear, Spooks R Us, and Apprehension Avenue. Frightful fun for

the whole family. Time: 1:00-6:00pm;
Tix: Kids \$2, adults \$6, Fort O' Fear \$1

JOHN CARPENTER'S ORIGINAL HALLOWEEN
Princess Theatre, 10337-82 Ave, 433-5785
Matinee slasher and CJSR Fundraiser.
Time: 2:00pm ; Tix: \$5

JOHN PATTISON FOR THE KIDDIES
Arden Theatre, 5 St. Anne St, St. Albert, 459-1542
Ventriloquist and puppeteer best known for his work on Fraggle Rock. Time: 2:00pm ;
Tix: adult \$10, youth/senior \$7

LAST RUN OF GORDON PINGLILY'S METASTASIS: CHAIN OF RUIN
Old Strathcona Bus Barns, 103 St & 83 Ave, 471-1586
Northern Light Theatre's hilarious drive-by theatre. Time 2:00pm ; Admission: pay what you can

RECORD, CD, AND COMIC FAIR
Edmonton Inn, 11830 Kingsway Ave, 454-9521
Buy, sell, trade, new, used, and collectibles
Time: 10:00am-4:00pm ; Admission: \$2

OCT 30 MON

CARNOASAURS AT THE MUSEUM
Provincial Museum, 12845-102 Ave, 453-9100
Dinos huge and moving! Time: 9:00am-5:00 pm ; Tix: adult \$7.50, youth \$5, Kids \$4.

OCT 31 TUE

HAPPY ALL HALLOW'S EYE FROM EVERYONE AT VUE WEEKLY
APOCALYPSO'S HALLOWEEN BASH
Apocalypso, 10018-105 St, 413-0437
Featuring Perceptual Distortion and Jade
Time: 8:00pm ; Tix: \$5

SPOOKY HALLOWEEN DOUBLE BILL
Princess Theatre, 10337-82 Ave, 433-5785
Interview with the Vampire and The Crow. As an extra feature during the breaks Barbara Smith will read from her book Ghost Stories of Alberta.
Time: 7:00pm ; Tix: \$5

HALLOWEEN PA-JAM-A PARTY
Yardbird Suite, 10203-86 Ave, 432-0428
Hosted by Rhonda Withnell. Wear a costume or your pajamas.
Time: 8:00pm ; Tix: \$2, no minors

REV SUPER SCREAM HALLOWEEN PARTY
Rev Cabaret, 10030-102 St, 423-7820
Big money for the best costume
Time: doors at 8:30pm ; Tix: \$5, no minors

SAWMILL'S ROCKIN' HALLOWEEN
116 Street & 104 Avenue, 429-2816
Howl the night away with Steve McGarrett's Hair and win a trip to Vancouver. Time: 9:00pm ; Admission is free, no minors

WEST EDMONTON MALL'S HALLOWEEN FOR THE KIDDIES
West Edmonton Mall, 444-5200
Kid's can trick or treat at the merchant's In warmth and safety
Time: 6:00-8:00pm ; Admission is free

NOV 1 WED

EDMONTON CHAMBER MUSIC SOCIETY CONCERT
Convocation Hall, U of A, Old Arts Bldg, 433-4532
Featuring soprano Emma Kirkby and Anthony Rooley on lute. Time: 8:00pm ;
Tix: adult \$20, student/senior \$12

QUITZAU AND KENT SANGSTER IN CONCERT
Pour House Cafe, 10407-82 Ave, 432-9141
A fusion of roots & jazz.
Time: 8:00pm; Tix: \$6.50

NOV 2 THU

LOGGERHEADS POETRY READING
Orlando Books, 10640-82 Ave, 432-7633
Local writers read from their own work
Time: 7:30pm ; Admission is free

FREE MEMBERSHIP OF FRIENDS OF CJSR FM 88

FROM ROOM 224 OF SUB, U OF A OR SU INFO BOOTHS GETS YOU DISCOUNTS AT:

- **ACOUSTIC MUSIC SHOP (9913-82 Ave.)**
-10% off regular priced items
- **ASIAN HUT CAFE (4620-99 St.)**
-10% off food
- **BLACK BYRD (10918-86 Ave.)**
-10% off regular priced merchandise
- **BODY PERFECT TANNING (11124-82 Ave.)**
-10% off regular priced packages
- **BOSTON PIZZA (10854-82 Ave.)**
-10% off food purchase
- **BOILER LOUNGE (10220-103 St.)**
-Happy hour all night - no cover charge
- **BREADSTICK CAFE (10159-82 Ave.)**
-10% off
- **CAFE SOLEIL (10360-82 Ave.)**
-10% off food
- **CHIANTI CAFE & RESTAURANT (10501-82 Ave.)**
-10% off the total bill (not valid with other offers)
- **COLOR BLIND (10462-82 Ave.)**
-10% off purchases
- **COM-CEPT MICROSYSTEMS (9111 Hub Mall)**
-20% off disks, bulk
- **DAB'S CLOTHING COLLECTION (128 St. Albert Centre)**
-15% off
- **DA DE O RESTAURANT (10548-82 Ave.)**
-10% off food
- **DEJA VU (West Edmonton Mall)**
-20% off everything in the store except concert shirts
- **EDMONTON CYCLE (10041-82 Ave.)**
-15% off parts + accessories
- **FARSIDE (West Edmonton Mall)**
-10% off selected clothing
- **FINE ARTS DENTAL LAB (10565-111 St.)**
-partial dental repairs
- **FIORE CANTINA ITALIANA (8715-109 St.)**
-10% off the total bill (not valid with other offers)
- **CLAM SLAM CLOTHING (9011-112 St., Hub Mall)**
-15% off all merchandise
- **GRAVITY POPE (92-10442-82 Ave.)**
-10% off regular priced items
- **GRINDER (10957-124 St.)**
-15% off
- **HARDCORE MOUNTAIN BIKE STORE (1008-82 Ave.)**
-no GST with purchase of a bike
- **JAZZ BEANS CAFE AND EXPRESSO BAR (10322-111 St.)**
-10% off
- **JULIO'S BARRIO MEXICAN RESTAURANT (10450-82 Ave.)**
-10% off
- **KING'S HORSE PUB & RESTAURANT (#160, 4211-106 St.)**
-Happy Hour Prices All Night
- **LE PETITE MARCHE (12417 Stony Plain Rd.)**
-10% off
- **LOUISIANA PURCHASE (10320-111 St.)**
-10% off
- **MADHATTERS HATS (West Edmonton Mall)**
-10% off regular priced merchandise
- **MAN'S IMAGE HAIR AND SCALP CLINIC (9549-76 Ave., rear entrance)**
-25% off regular priced merchandise
- **MICKEY FINN'S TAPHOUSE (10511A-82 Ave.)**
-ate% off food and beverages
- **MISTY MOUNTAIN GOURMET COFFEE CO. (10458-82 Ave.)**
-20% off all beverages
- **MUDGY WATERS (8211-111 St.)**
-bring a friend, buy one coffee, get one free!
- **NEW ASIAN VILLAGE (10143 Saskatchewan Dr.)**
-10% off and special prices
- **NEW GROUND (17C St. Anne St., St. Albert or 8536-109 St.)**
-3 free waxes with purchase of new snowboard
- **PALIADUM (10081 Jasper Ave.)**
-\$2 off Billiards per hour, min. one hour play
- **PEOPLES (10620-82 Ave.)**
-no cover charge, except special events
- **PLAYERS BILLIARDS (12864-137 Ave.)**
-20% off Billiards.
- **PLUSH (10550-82 Ave.)**
-10% off clothing
- **POLLY MAGOO'S (10310-81 Ave.)**
-10% off
- **POUR HOUSE CAFE (10407-82 Ave.)**
-1/2 hr free pool with any beverage purchased
- **PRINCESS THEATRE (10337 Whyte Ave.)**
-free bag of popcorn with every film
- **PROPAGANDA HAIR (10322-81 Ave.)**
-10% off hair cuts
- **REBAR (10551-82 Ave.)**
-Beverage specials
- **THE REV CABARET (10030-102 St.)**
-No cover charge on Fridays
- **REVOLUTION CYCLE (15109 Stony Plain Rd.)**
-15% off all parts and accessories
- **RIVER VALLEY CYCLE (9124-82 Ave.)**
-15% off parts and accessories
- **ROOTS CANADA (2558 B, West Edmonton Mall, 8770-170 St.)**
-15% off parts and accessories
- **SHARKS BILLIARDS (9030 McKenney Ave., St. Albert)**
-10% off billiards
- **SNEAKY PETE'S (10815 Jasper Ave.)**
-1/2 price off cover, 10% off food
- **SONIX (10351-82 Ave.)**
-10% off purchases (not valid with another offer)
- **SOUND CONNECTION (10744-101 St.)**
-10% off regular priced items.
- **SPORTIN POST (8239-104 St.)**
-10% off regular priced items.
- **SUGARBOWL COFFEE & JUICE BAR (10922-82 Ave.)**
-20% off
- **TELEPERSONALS & NIGHT EXCHANGE (10055-106 St.)**
-2 for 1 first time clients, 25% off all renewals
- **THE BOTTOMLINE (8223-104 St., Lower level)**
-10% off hair design and acu-therapy treatment
- **TRACK N TRAIL (10748-82 Ave.)**
-10% off regular priced items
- **TRUE NORTH HEMP CO. (10324-82 Ave.)**
-10% discount on everything
- **VI'S RESTAURANT (9712-111 St.)**
-10% off
- **VEGGIES & MORE (10331-82 Ave.)**
-10% off

* Please present your cards before ordering at any restaurant/bar

WANNA BE OUR FRIEND? Call us at 492-5244.

MUSICIANS WANTED

"Stayin' Alive" Love You Sol! Two diverse Singers looking for musicians to form band. Interested in secure cover tunes from 60's to 90's? If so, call 430-0336.

#1014

of Bradford is auditioning singers immediately. Is school a priority in your life? Is your girlfriend, your school or spending quality time watching your favorite TV show a priority? If it is, then please don't waste our time, don't even phone - but if you are the driving force in your life, then phone us - our operators are standing by. Call Tom at 439-4050 or Derek at 430-1653.

#1019

Independent Singer/Songwriter/Guitarist of contemporary Pop music looking for professional mixed bass player & drummer for showcasing project. Pm 988-4904, please leave a message.

#1025

The Punk Ass Guitarmaster & 2 crazy bass players in looking for a drummer for a melodic Core band Influenced by Propagandhi, and New Unit, Sick, Nine, MRX, Venom & Ratt. Call Paul at 464-5539, or Jodee at 413-0437.

#1019

Austral-Militant-grind-purveyor of massive Heavy Mechanical guitar sound needed. Studio or paid record deal close. John 473-6526.

#1019

Exceptionally weird band without a bottom, needing one bass player who loves music more than money. Call Robert: 474-6297

#1012

oh so hip, band in need of that female energy. Women who play instruments preferred. Call Thomas: 433-2776.

#1012

Cosmopolitan Music Society is entering its 10th year of music making! If you play a wind, brass or percussion instrument... or if you're a beginner and would like to learn... or you simply... call Memo 432-9333 for more info.

#1031

Do you know who William Parker is? Benny Guy? If so, that's a good start. Bass player needed to round out free Jazz Trio with Sax and Drum. Drums too. Call Dave 432-7117.

#1005

Lead bass player & drummer for an original Punk band. Call 733-2636, if no answer, leave message.

#1005

Two musicians seek a quality acoustic guitarist to be in a unique trio. This musician will provide solid accompaniment for music which blends the passion of Flamenco with the sensuality of Brazilian samba. If you are a truly fine player and have the desire to commit to a serious project, call 454-0364.

#1025

PSYCHICS

24 hrs/day MUST BE 18 OR OLDER COST OF \$3.99/min

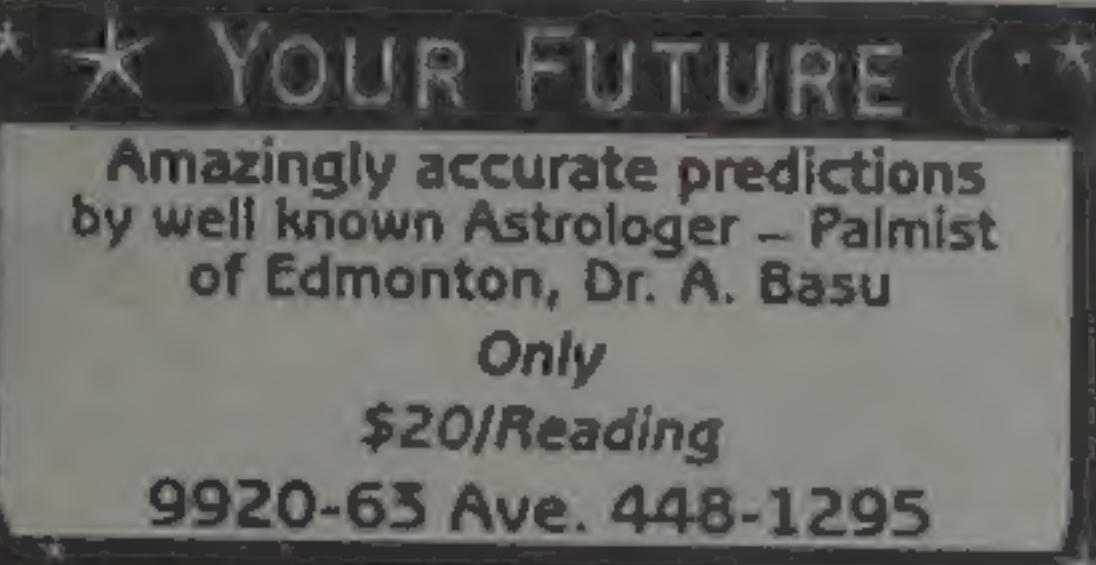
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PSYCHICS

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#1025

VOLUNTEERS

VOLUNTEER AT ACCESS TV! THE NEW ACCESS is the hottest place to be in TV in Alberta and our prime time flagship shows L&J News and L&J Hotline need your skills! Who? Persons who are computer literate, type 60+ wpm., has strong communication skills and experience in radio or TV (preferred). When? 2-3 days per week. Why? Fantastic experience and strong industry contacts. Fax your resume and a one page cover letter to Darrel Trueman at 488-8899. Only applicants who are required for an interview will be contacted. Thanks in advance to all those who apply.

#1012

VOLUNTEER FOR THE WORKS: 1200 volunteers are required each year to produce the Works Festival. Choose from 27 different positions. Be a part of this visual art celebration? Contact volunteer dept at 425-2122.

#1012

MOVEMENTS: The Afro-Caribbean Dance Ensemble requires volunteers for an exciting fundraising event. Please contact Laurie at 488-6745 during the day or 482-5408 in the evenings.

#1012

For Non-profit organizations who need volunteers, place your FREE ad in VUE. Phone 426-1996.

#1012

Get involved with Canada's largest First Night Festival? First Night depends on volunteers to create this magic event in Edmonton. Call Michele Dyck at 488-9200 or drop by the new office, #124, 9777-102 Ave, Canada Pl.

#1012

Did you know - Mental illness can affect people of all ages and from all walks of life? The Canadian Mental Health Association needs volunteers to:- Provide Friendship-Educate-Plan Recreational Programs and Work with Children's Programs. If you have 2-3 hrs per week call Deborah at 482-6092 and Help Make A difference in Someone's Life.

#1012

Azimuth Theatre requires professional Volunteer Coordinator, membership Coordinator for Board of directors. Team player with Initiative. Jacqueline 448-9165.

#1012

Tree huggers! Western Canada Wilderness committee needs lots of volunteers & canvassers. Phone 433-5323, leave names & ph.

#1012

Help the Alberta Committee of Citizens with Disabilities THINKABILITY: pleasurevolunteering selling raffle tickets - various malls. Contact: Hall Anne 488-0058.

#1012

Caring individuals needed to volunteer as tutor/mentor for 2-3 hrs a wk. Unique opportunities available. Training provided. Call the Edm YMCA at 429-1991.

#1012

Help keep Alberta Ballet on its Toes!! Have fun, meet people, earn tickets/merchandise while volunteering for one of Canada's most exciting dance companies! Phone Diane at 428-6339.

#1012

Da Camera Singers, a well established chamber choir, seek volunteers to fulfill the positions of Treasurer and Concert Manager for our 1995-1996 season. Contact Rosemarie at 458-3296.

#1012

VOLUNTEERS

Would you be interested in becoming involved as a volunteer field worker? Do you have any stories about inventors to share? The project will be ongoing until August 1996. For further info contact Catherine Cole, 10023-93 St, Edmonton, T5H 1W6, or ph/fax 403-424-2229.

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The Distress Line this essential service req. exceptional people. Can you spare 4 hrs a wk. + a midnight/mo.? We provide 50hrs of comp. training, exciting & rewarding life experience. Need start Nov. Ph. The Support Network 482-0198.

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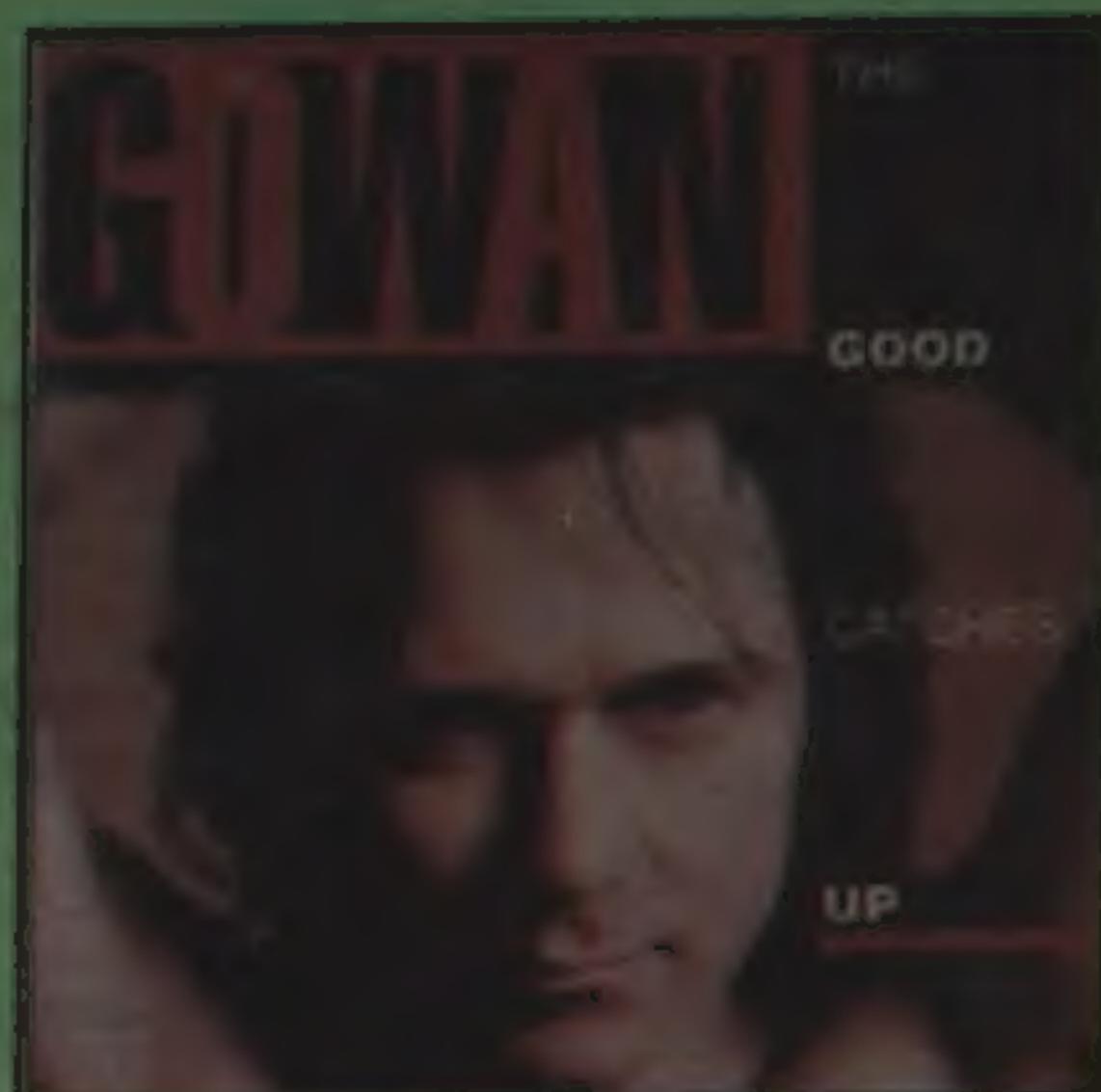
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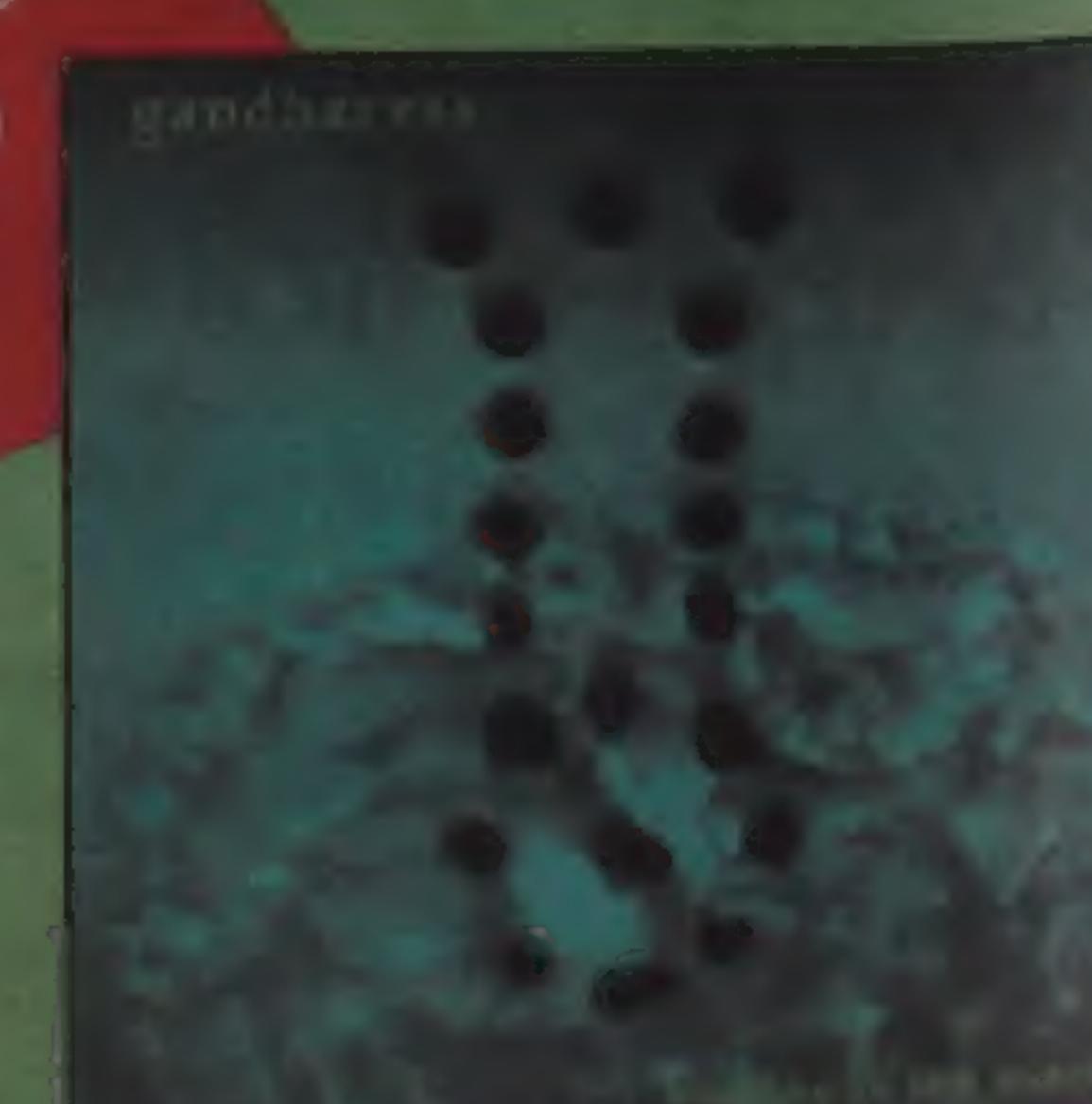
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